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ART AUCTIONS

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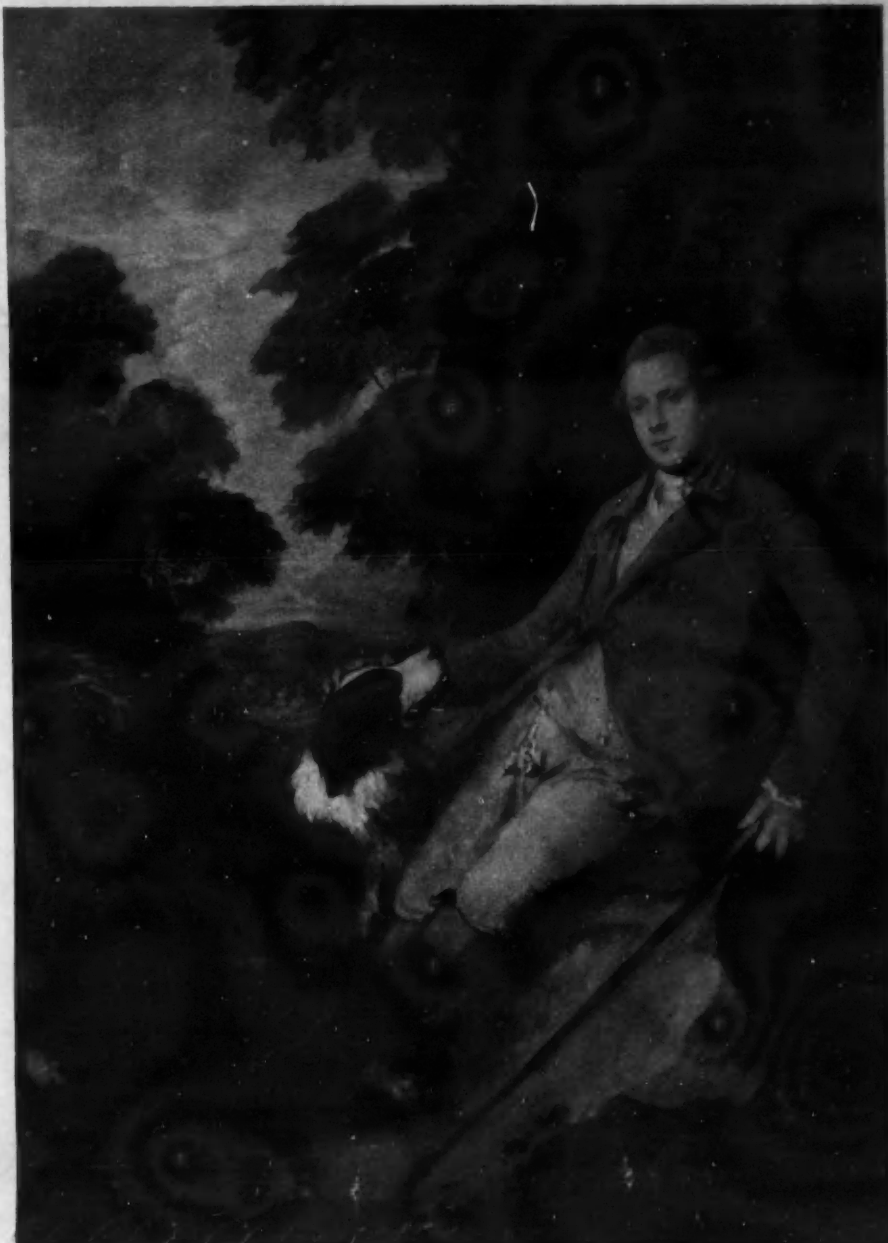
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*Two Important Gainsboroughs Purchased at the Auction Sale of Carnarvon Art at Christie's for Sir John Leigh*



"ANNE, COUNTESS OF CHESTERFIELD"



"PHILIP STANHOPE, FIFTH EARL OF CHESTERFIELD"

Courtesy of Phillips & Macconnell

There is evidently an interesting story bound up in the history of these two canvases, which were among the principal purchases at the sale of the effects of the Countess Almira of Carnarvon and the Earl of Carnarvon. There was such a great interest in the sale that details were sent out by

wireless to all parts of England from Christie's.

These two pictures were from Highclere Castle, Newbury, the home of the Earl of Carnarvon. Anne, Countess of Chesterfield, was a daughter of the Rev. Robert Thistlethwayte, of Norman Court and Southwick

Park, Hants. It is recorded that she was married in 1777 to Philip Stanhope, fifth Earl of Chesterfield.

In connection with the portrait of the Earl of Chesterfield, it is recorded in the catalogue that he was Master of the Mint, 1789-90, and Master of the Horse, 1798-1804. Two years after

his marriage in 1777 he was again married, this time to Henrietta, a daughter of the Marquess of Bath.

His portrait brought £6,825. Both these pictures were bought by Phillips & Macconnell for Sir John Leigh.

THE ART NEWS' annual British Supplement, devoted this year to Lord Leverhulme's Art Gallery, begins on page 13 of this issue.

*A Rembrandt Bought by Sir Joseph Duveen*



"SELF-PORTRAIT OF THE ARTIST SKETCHING"

## DUVEEN PAYS \$240,000 FOR A REMBRANDT

Self-Portrait of the Artist Sketching, Recently Restored, Is Purchased From Anthony F. Reyre in London

LONDON—Two hours after landing in London after his trip from the United States, Sir Joseph Duveen paid £50,000, or about \$240,000, for a self-portrait by Rembrandt. His first information about the picture was obtained aboard the *Mauretania*. It was purchased from Anthony F. Reyre.

In the June number of the *Burlington Magazine* this painting, entitled "Self-Portrait of the Artist Sketching," was reproduced with an article by R. R. Tatlock, who said that when he was first invited to inspect the work some months ago, "I was particularly struck by the fact that nearly the whole of the upper two-thirds of the face was to all appearance unpleasantly painted in heavy, soft, indeterminate brushwork."

"The question raised at the time was whether the close resemblance of the portrait to the one in Dresden did not justify an attribution to the master. To me this question did not seem relevant, because I did not really believe the Dresden portrait to be by Rembrandt at all. . . . Before taking any further step the owner very wisely consulted Dr. C. Hofstede de Groot who, while reserving his opinion, advised cleaning."

"When the cleaning was complete the picture became a serious candidate for a place in the list of Rembrandt's works. . . . The picture was sent to Dresden where it was compared, by Dr. Posse and his assistants and by Dr. de Groot, with the Dresden work. These experts unanimously agreed that it was by Rembrandt and that it was superior to the Dresden version; and this was corroborated by Dr. Wilhelm von Bode."

## In a Show of Ancient Spanish Art in Paris



"PIETA"

By EL DIVINO MORALES

Courtesy of Dr. Carvallo. For text see page 2.



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## Indianapolis Museum Acquires a Pastel Group by Mary Cassatt

"JEUNES FILLES"  
By MARY CASSATTCourtesy of the John Herron Art  
Institute

Two young girls, one in yellow and  
 one in red, are shown seated against  
 a green background. The picture is  
 done in pastel. It has been purchased  
 for the permanent exhibition of the  
 Herron Institute and will be added to  
 the James E. Roberts collection. The  
 purchase was made through the Knod-  
 ler Galleries, New York.

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and VIII are published.

THE HAGUE—11 SURINAMESTRAAT

ANCIENT SPANISH ART  
IS SHOWN IN PARISWorks Possessed in France Are Col-  
lected and Placed on Exhibition  
at Charpentier's by Dr. CarvalloBoth Academic and Modernistic  
Art in Vienna's Spring Exhibit

VIENNA—In the spring show of the  
 Künstlerhaus, modernistic and aca-  
 demic art dwell side by side in peace-  
 ful companionship. In portraiture the  
 best examples are by H. Schachinger,  
 A. Horvitz, Krausz and Adams. Mod-  
 ern artists prefer large figural composi-  
 tions to express the symbolism of  
 their imaginative creations. O. Wind-  
 hager and Mueller-Hofmann prove to  
 be able in this line, while the best  
 landscapes have been contributed by  
 Leo Frank, H. Prochaska and R.  
 Boettgers. The sculpture by I. Muel-  
 ler includes examples which testify to  
 the artist's great and versatile talent.

The Kunstgemeinschaft Society has  
 likewise arranged a spring exhibition.  
 Ludwig Richter and Felix Mach have  
 contributed the greater part of this  
 show, including landscapes and por-  
 traits.

PARIS—One of the most sensa-  
 tional events of the season, which has  
 already been able to count several of  
 great importance, is without doubt  
 the exhibition of ancient Spanish art  
 which had just been inaugurated at  
 the gallery of Jean Charpentier, and  
 which will continue until the 15th of  
 July.

This exhibition, which has been or-  
 ganized by the "Demeure Historique,"  
 an association of the proprietors of  
 the Chateaux of France, whose aim is  
 to contribute to the study and the  
 preservation of the historic riches of  
 the country, is under the patronage of  
 the King of Spain, the President of  
 the Republic, and the Duchess of Ven-  
 dome. Its object is to reveal the  
 works of Spanish art existing in  
 France, and to make Spanish art bet-  
 ter known, because as Dr. Carvallo  
 has justly remarked in the preface to  
 the catalogue of this exhibition, which  
 is really his work, "it is unbelievable  
 that ancient Spanish art, which has  
 had such a great influence on the de-  
 velopment of modern art, should be  
 so little known in France."

It is evident that for the great pub-  
 lic, the history of Spanish classic  
 painting is contained in the names of  
 Velasquez, Ribera, Zurbarran and  
 Murillo. When one thinks of the  
 richness and the scope of this school,  
 from its origin up to our day, this is  
 really a little insufficient. Under these  
 conditions it would be better to do  
 nothing than to do things by halves.  
 Dr. Carvallo has understood this, and  
 has spared neither time nor trouble  
 in appealing both to the national Mu-  
 seums of Paris and the provinces, and  
 to the most important private collec-  
 tions, and has succeeded in bringing

together an imposing assemblage of  
 magnificent works, such as has not  
 been seen in Paris before today.

The primitive schools are repre-  
 sented by a certain number of paint-  
 ings of the masters of the XIVth and  
 XVth centuries, and in particular  
 some characteristic examples of the  
 Catalan school, which attained to a  
 high degree of perfection, and whose  
 works are often wrongly attributed to  
 the school of Avignon which, on the  
 contrary, was influenced by them.

From the commencement of the  
 XVIth century, all the great masters  
 of the Spanish school are repre-  
 sented: Morales, Juan de Juanes,  
 Pantoja de la Cruz, Alonso Sanchez,  
 Coello, El Greco, Herrera the elder,  
 Roellas, Ribera, Pereda, Velasquez,  
 Zurbarran, Alonso el Cano, Valdes  
 Leal, Murillo, Mazo, Careno, et al.

One of the most moving works in  
 the exhibition is a "Pieta" by Luis

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Morales, a very characteristic example  
 of his style, which is reproduced on  
 the first page of this week's ART NEWS.  
 Like Van der Weyden, Morales,  
 whom his contemporaries justly sur-  
 named "The divine," is one of the ar-  
 tists who attained to the highest  
 point of religious emotion and feel-  
 ing. One notes in his work the pa-  
 thetic feeling and intensity of expres-

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## English and French Engravings at Dighton's



"DAUGHTERS OF SIR THOMAS FRANKLAND"  
By W. WARD after HOPPNER

LONDON—The exhibition of English and French engravings opened on June 9 at Mr. Basil Dighton's Galleries, 3 Saville Row, contains fine early states of prints representative of mezzotint, stipple, English and French aquatint, and French line engraving.

The catalogue is far more than an illustrated list of the exhibits. It is in addition a well-designed booklet, giving not only details of the exam-

ples hung on the walls, but a simple and clear description of the methods by which the various kinds of engravings were produced. Collectors will find it both non-technical and instructive.

Here is an illustration of one of the exhibits—a print by W. Ward after Hoppner—of the daughters of Sir Thomas Frankland. The title and publication line are written in ink by the engraver.

sion which after him so profoundly marked all Spanish art.

The Italian influence, so preponderant at this epoch, is felt in the works of the famous Juan de Juanes, who recalls Raphael and Michelangelo represented here by a beautiful Holy Family, and foreign influence, notably that of the Flemish, equally marked with its imprint the work of Pantoja de la Cruz, a famous painter of the Court of Phillip II, by whom there is a characteristic portrait of the Infanta.

Among the most remarkable things displayed are several splendid works of El Greco, in particular "The Entombment," a work of the first importance lent by the Countess of Berandiere; an important work by Herrera the Elder, "The Child San Bonaventura Cured by Saint Francis of Assisi," which shows this serious and thorough artist who was the master of Velasquez and who holds an important place in the history of Spanish art. Velasquez also was influenced by Luis Tristan, a pupil of

El Greco. Tristan is represented here by a very powerful work, "The Mocking."

As to the great masters of the XVIIth century, Velasquez, Zurbarran, Ribera, Alonso el Cano, Murillo, and Valdes Leal, they are all represented by works which can really be qualified as masterpieces. The Louvre has lent among others, the famous "Entombment" of Ribera, the "Funeral of a Bishop" of Zurbarran, and an Infanta of Velasquez, and the magnificent collection of Dr. Carvallo has also furnished a great number of works of the first rank, among others the "Philosopher and the Mirror" of Velasquez, a "Franciscan" and a "St. Peter" of Nolasque de Zurbarran, the "Blind Sculptor" of Ribera, the "Annunciation" and the "Assumption" of Valdes Leal, and the "Death of Abel" of Alonso el Cano, a painter, sculptor and architect of genius who may be justly compared to Michelangelo.

Finally, a collection of Goyas of all periods and in all manners, by this master at once so modern and so varied, and which alone would be sufficient to make an exhibition of the greatest interest, worthily completes the section of painting.

But the exhibition would not be complete if sculpture were not also represented, for if Spanish painting is but little known, one may say that Spanish sculpture is not known at all. A certain number of well-chosen examples show that it is worthy of the painting, and possesses like it a very characteristic dramatic quality. Fine anonymous works of sculptors of the Middle Ages and of the Renaissance have been brought together, as well as remarkable works by Berregete, Becera, and by the great master, Alonso el Cano. Finally, furniture, ceramics and textiles, complete this magnificent exhibition, which does honor to the taste and the learning of its originators, and is sure to have a success equal to that of the exhibitions of the masters of Holland and the Flemish masters held in Paris within the last few years.—H. S. C.

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Courtesy of the Detroit Institute  
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## SARGENT NOT ONLY "LIVING IMMORTAL"

David Wilkie, Fantin-Latour and Many Others Were Hung in National Gallery During Their Lifetime

LONDON—One of the morning papers has been called to account for saying that the Wertheimer portraits by Sargent were the only pictures by a living artist that have ever been exhibited at the National Gallery. The truth, as it now comes out, is that many artists have been so honored and one is not sure that the names that follow exhaust the list.

The first instance seems to have been David Wilkie, who did not die until 1841, but whose "Village Festival" was received into the National Gallery in 1824, and his "Blind Fiddler" in 1826. After this a group of pictures comprised in the Vernon gift were transferred from the South Kensington Museum to Trafalgar Square in 1876. Among these were "Dutch Boats in a Calm" and "The Boat House," by E. W. Cooke, R. A. (died 1880); four historical genre pictures of "Dr. Johnson," "Lord Clarendon," "The South Sea Bubble" and "James II," by E. M. Ward (died 1879); "Woodcutters" and "The Windmill," by John Linnell (died 1882); "A Village Holiday" and "The Tired Soldier," by F. Goodall, R. A. (died 1904).

Besides these, W. P. Frith's "Derby Day" was presented to the National Gallery in 1859 and Frith died only in 1909; G. F. Watts' "Portrait of the Rt. Hon. Russell Gurney, Q. C.," was presented in 1897, while Watts did not

die until 1904; and, according to the official catalogue, J. E. Millais' "Ophelia" was presented to the gallery by Henry Tate in 1894 and Millais lived until 1896.

Foreign painters have been similarly honored. Fantin-Latour, who died in 1904, was represented by "Study of Flowers" in 1899; Rosa Bonheur (died 1899) was represented by a small study for the "Horse Fair" in 1859. Others similarly honored during their lifetimes were Charles Poussin, H. Charnay, Josef Israels, Matthijs Maris, William Maris, J. L. Dyckmans, P. G. Clays and Giovanni Costa.

It should be noted that although all of these painters were originally hung in the National Gallery, many of their pictures have long since been distributed among other galleries in London and elsewhere.

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## POLICE RECOVER 3 STOLEN PERUGINOS

Arrest Follows an Attempt to Authenticate One of Several Taken by Thieves Ten Years Ago in Church

ROME—The famous theft of a number of important paintings by Perugino from the Church of St. Peter in Perugia some ten years ago has just had a dramatic sequel. The thieves secreted themselves in the church by day, and at night made an entry into the sacristy, where the precious paintings were kept, succeeding in getting away with seven of them.

The other day an antiquary of Reggio Emilia, who had bought a certain antique painting a few weeks before, took the canvas in question to the director of the Brera Gallery in Milan, Commendatore Ettore Modigliani, to assure himself of its worth. The professor became at once convinced that the picture was a genuine Perugino, and his mind went back immediately to the robbery of ten years ago.

The police were informed. They traced the man who had offered the picture to the antiquary, and he was interrogated, without, however, alarming him. It seems he was an innocent agent of some other parties who have also been traced and arrested. Inquiries by the police and Commendatore Modigliani in the cities of Reggio and Bologna have brought to light two more of the stolen works of art, and it is hoped that in time the authorities will be able to lay hands on them all, except one, which, it is fancied, was smuggled out of the country some years ago.

If this supposition be true, one wonders where the missing Perugino is now. A full report of the case will be published later, when the investigations have been concluded.—E. S.

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PARISBERLIN'S ACADEMY  
HAS LIBERAL TRENDSlevogt's Drawing on the Catalogue's  
Cover, Depicting Young Birds on  
the Crown of Zeus, Is Expressive

BERLIN—The catalogue of the spring exhibition of the Academy of Fine Arts bears on its covers a drawing by Professor Slevogt which is extremely illustrative of the new spirit introduced by the president, Professor Liebermann. It is the classic head of the Olympic Zeus with a nest of young birds on the crown. That means that the Academy is no longer the stronghold of conservatism, but allows the young and striving talents to find a footing and support in the organization.

The exhibition includes a memorial show of works by Hans Thoma and a representation of the New Secession of Munich. It is thus representative of modern art both of the North and the South. The impression obtained in the two rooms given up to the latter association can be summarized in the statement that the aim of the Munich school today is to paint well. A great amount of excellent workmanship, and very tasteful, yet vigorous, coloring can be noted. That means a great deal, though it is not all we may expect.

The best artists here represented are I. Hess, A. Schinnerer, Karl Casper and Maria Casper-Filser, Max Unold and Georg Schrimpf. Among the sculptures that have been placed among the oils, those by Bernhard Blecker and Fritz Koelle are the most interesting. It is a relief to find in an Academy exhibition so many works which are free from the Academy's fetters.

The Berlin group is represented by L. Corinth's vigorous and forceful paintings, by Slevogt's eminently characteristic portraits, and by M. Liebermann's vital and skillful representations. These are the seniors of the association, but the same inspiration animates the younger members. Karl Hofer is pursuing his even course with excellent result; Krauskopf's technique has been rounding out of late. Wilhelm Jaekel has an ably sketched nude. In the line of landscape painting, works by Oskar Moll, Heinrich Nauen and Ullrich Huebner meet the highest expectations. Mention must be made of the small portrait sketches by Olaf Gulbransson, which give in a few strokes a most striking characterization.

Several of the best sculptures have been acquired by the city, a measure that is sure to give courage to the sculptors, who have suffered more than all the other artists from want of material and orders. The Sculptors Klimsch and Kolbe exhibit characteristic examples of their art. Portraits by Herbert Garbe, animal bronzes by Ebbinghaus, a marble by Professor E. Scharff called "Parcae" are strong and impressive representations. Figures by K. Edzard have a charm of their own, and Emy Roeder is one of the best woman sculptors of the day.

—F. T.

## W. Langdon Kihn Returns After

## Painting the Totem-Pole Indians

W. Langdon Kihn, who spent nearly a year among the Tsimshian tribe of Indians in Northern British Columbia, has returned to New York. He painted a number of pictures of the totem-pole Indians in a part of Canada never before visited by an artist.

It was with great difficulty that he succeeded in gaining their confidence. They are a most picturesque tribe, and the records he obtained of them, their ceremonial costumes and unique head-dress are so interesting that it is probable they will be utilized by the Canadian government for various museums. He held three exhibitions at the Houses of Parliament, Ottawa, and one at the Montreal Arts Club.

## Art Publications at Florence Book Fair



"LANDING OF COLUMBUS IN THE BAHAMAS, 1492"

Engraved by DE BRY

From "Adventures by Sea from Art of Old Time," Basil Lubbock, with Prefatory Sonnets by John Masefield. Published by "The Studio, Limited, London," 1925.

FLORENCE—When the first International Book Fair was held in Florence in 1922 its full significance cannot be said to have been fully grasped by publishers, other than those of Italy herself. This year, however, it is obvious both from the extent and the quality of the exhibits that the value of the fair both from the artistic and the commercial points of view has been duly recognized by the nations at large.

England, for instance, who was but poorly represented in the first instance, now takes her proper place in the general scheme with an exhibit which not alone is exceedingly catholic in its range and wide in its appeal, but is also arranged with noteworthy skill.

Particularly striking is the portion of the British section devoted to art publications, and those boasting illus-

trations, the general standing being considered particularly high. An excellent impression has been made, among other publications, by those issued under the aegis of *The Studio*. An example of a *Studio* illustration is given in the accompanying quaint engraving from its "Adventures by Sea from Art of Old Times" by Basil Lubbock, and with a prefatory sonnet by John Masefield. The work, which is engraved by De Bru, gives an idea of the landing of Columbus in 1492 as it must have been visualized by the artist. The clarity with which it has been reproduced is unusual.

Some idea of the importance given to the fair in the estimation of England is conveyed by the fact that it was decided to delegate to Lord Balfour the mission of representing her in the "Week of Culture" allotted to the nation.

ALIMONY TO BE PAID  
BY "OLD MASTERS"

New York Supreme Court Judge Orders the Sale of a Reynolds and Two Lelys in Suit for Separation

An order was signed by Supreme Court Justice Levy in the New York Supreme Court on Tuesday of this week directing the sale of three paintings by old masters to pay alimony awarded the wife of the owner. The paintings are the "Portrait of Hugh Bayard" by Reynolds, and the "Portrait of Samuel Vecht" and the "Portrait of Margaret Livingston Vecht," his wife, by Lely.

On the application of Mrs. Katherine Van Vechten Miller Speyers, wife of James Bayard Speyers, a realty man, Justice Levy named R. O. L. Fay receiver, with power to take possession of the paintings to dispose of them at public or private sale and to pay the alimony claim of Mrs. Speyers from the proceeds.

The court gave permission to Mrs. Speyers to apply for the sale of any other property of her husband that she might find if he persists in his refusal to pay alimony to support her and two children. Mrs. Speyers, who is suing for a separation on the ground of cruel treatment, said her husband had threatened to sell the paintings.

## A British Painter's Work in the Brooklyn Water Color Show



"THE IDLE SHRIMPERS"

Courtesy of the Brooklyn Museum

Among the foreign pictures in the exhibition by American and European artists was this outstanding picture by a well-known British painter. The Brooklyn show recently closed.

By W. RUSSELL FLINT

FINDS SELF-PORTRAIT  
BY MICHELANGELO

Dr. La Cava Seems to Prove the Artist Depicted Himself in "St. Bartholomew" in the Sistine Chapel

ROME—Another interesting discovery or revelation has been made this week in the sphere of art, and this time by a physician, Francesco La Cava, professor of pathology at the University of Rome. In his book just published, "Michelangelo's face Discovered in the Last Judgment," the professor sets out to prove—and his proof has been generally accepted in Italy—that Michelangelo in his painting of the Last Judgment in the Sistine Chapel drew his own portrait in the figure of St. Bartholomew.

He has impressed the saint's face with a suggestion of all the sorrow and torment of his own life. A careful comparison of the figure in the Last Judgment with the known portraits of Buonarroti, and especially with that of Jacopo del Conte, show a likeness which is too close to be fortuitous.

In the painting of St. Bartholomew, Michelangelo has portrayed himself where the saint, who was flayed alive, is seen holding his skin with head attached. It is also suggested that in another section of the same frieze Michelangelo has pictured the countenance of his adversary, Aretino.

—E. S.

## A. S. DREY

Old Paintings  
and  
Works of Art

MUNICH

Maximiliansplatz 7

## An Apollo Is Found at Pompeii

NAPLES—Excavations at Pompeii have revealed a bronze statue, 6 feet high, believed to represent Apollo. The figure, which carries a quiver, is perfect in all details and is regarded as one of the most valuable Pompeian finds.

## American Wins Salon Prize

CHICAGO—Wellington J. Reynolds, Chicago artist and instructor in the Art Institute, won second prize in the annual Paris Salon.



## Artist Members of the Grand Central Galleries Invade Atlanta



DO YOU KNOW ANY OF THESE ARTISTS? PICK THEM OUT

The second annual exhibition of the Grand Central Art Galleries at the Atlanta Biltmore Hotel drew about 50,000 visitors from May 16 to 31. A special car took a group of artist members to Atlanta. Here are some of them, photographed upon their arrival.

### 50,000 PEOPLE SAW ATLANTA ART SHOW

Second Annual Exhibition Held by the Grand Central Galleries Another Success — Fourteen Sales

About 50,000 people, according to the estimate of the Atlanta Art Association, attended the second annual exhibition held at the Atlanta Biltmore Hotel by the Grand Central Art Galleries. Fourteen sales were made, and commissions were obtained for six portraits to be executed by painter members.

Among the sales were two pictures by Paul Dougherty, including a still life and a marine; a figure subject by Nicolai Fechin, a landscape by Ben Foster, a figure subject by Julius Rolshoven, a landscape by J. Olaf Olson and also a figure subject by him, "Brittany Coast" and "English Cottages" by W. Elmer Schofield, a winter scene by John F. Carlson, "The Buckwheat Farmer" by Wayman Adams, a bronze by Edward Berge, a figure subject by Harry Watrous, a figure subject by F. C. Friesecke, and "Dogs in the Fields" by Percival Rosseau.

"The whole Atlanta affair was a big success," said Erwin S. Barrie, the manager, on his return. "Not only were a number of very high-priced sales made, but a great deal of missionary work was performed. The exhibition was held in the beautiful new Atlanta Biltmore Hotel, and occupied nearly three floors. As you know, a large banquet was given in our honor the opening night, when about 500 people were present, including the Mayor of Atlanta and the Governor of Georgia.

"Every afternoon for the next four days following we arranged important programs, having artists lecture and give crayon drawings. John F. Carlson sang a number of songs. On another night Wayman Adams executed a portrait sketch of ex-Governor Clayton before a large audience.

"Thousands of school children viewed the exhibitions and wrote stories about their favorite paintings, and Dudley Crafts Watson, of the Chicago Art Institute, gave five lectures. Mr. Watson and the artists also addressed the various business men's clubs, and, in fact, the greatest

publicity of every kind was given the exhibition, even street cars carrying large posters announcing it.

"The Galleries will probably have exhibitions this fall in Houston, Tex.; Aurora, Ill.; Ogdensburg, N. Y., and several other places throughout the country."

### Museums in Athens Enriched by Religious Art from Asia Minor

ATHENS—The order of expulsion from Asia Minor pronounced by the Turkish government against the Greek Church brings a rich harvest to the museums in Athens. A great number of precious objects, gathered throughout centuries by the churches and convents, have been shipped to Athens in 700 boxes.

A Golden Gospel, once given to the church of Kermira by the Emperor in Byzantium, and set with precious stones, is included. There are golden chalices, vestments, and a great number of ecclesiastical objects, which will be arranged in the museums of Athens.

### Jefferson College Gets a Van Dyck

PHILADELPHIA — Van Dyck's portrait of William Harvey, the physician who discovered the circulation of the blood, has been presented by Dr. J. Ackerman Coles, Newark, N. J., to the Jefferson Medical College of Philadelphia. The painting shows a bearded man against a somber background. For many years it was owned by Dr. Oliver Wendell Holmes. The gift is a memorial to the donor's father, Abraham Coles, who graduated from Jefferson in 1835.

### To Unveil Hoffman Work July 4

LONDON—The Fourth of July has been fixed for the unveiling of the gigantic group of sculpture designed by Miss Malvina Hoffman for the Aldwych façade of the Bush House. The group symbolizes England and America together bearing aloft a torch, dedicated to the friendship of the two countries.

### M. Gronkowski Succeeds Lepauze

PARIS—Camille Gronkowski, who was assistant curator of the Petit Palais at the time of the death of Henry Lapauze, has been appointed curator.

### A SECOND THAYER SELLS FOR \$40,000

"The Boy and the Angel" Is Purchased by the Albright Art Gallery in Buffalo from Milch Galleries

The Milch Galleries announce the sale of Abbott H. Thayer's "The Boy and the Angel" to the Albright Art Gallery of Buffalo for \$40,000. The painting had been invited for the annual exhibition there, which is just closing, and is now to be a part of the permanent collection. It was purchased through the Knox and Clifton funds.

This painting is the most finished of the several versions of this theme which Thayer essayed. A young boy stands in the foreground, his eyes gazing fixedly ahead as though peering into the future. Directly back of him, like a protecting presence, stands a green-robed angelic figure with face bent over the boy and one arm raised. This figure was originally in white garments, but later Thayer changed the draperies to that rich olive green of which he was so fond. The picture is painted on a panel 48 inches by 61.

Three years ago a figure painting by Thayer, depicting a woman seated and half nude, was sold to a private collector by the Milch Galleries for \$40,000.

### Artists Aid Prisoners

Miss Genevieve Cowles, who is leaving soon to make sketches in the Holy Land, will be remembered for the big mural, "Christ's Charge to Peter," which she did on the chapel wall of the state prison at Wethersfield, Conn. Miss Cowles is vice president of the Artists' Council for Prison Service, which is making every effort to put prisoners of artistic inclination, whether it be in painting, writing, or whatever branch of art they show aptitude in, in touch with artists in their line. Their membership is near 100. Artists may join by applying to Professor Algernon Tassin, of Columbia University, whose address is 140 East 17th St.

### Germany to Halt a Raphael's Sale

BERLIN—The City Council and Magistrate have appealed to the Prussian Minister of the Interior to refuse a permit for the sale of Raphael's portrait of Giuliano de Medici to a New York dealer. This painting is on the list of "nationally valuable works of art" which cannot be sold without government permission. Sir Joseph Duveen has been announced as the purchaser.

### Borglum to Do a Texas Memorial

SAN ANTONIO—A memorial to the old trail drivers of Texas will be erected, probably in Alamo Plaza. A contract to design, model and build the memorial for \$110,000 has been signed by Gutzon Borglum, but it still awaits the signatures of representatives of the Old Trail Drivers' Association.

### Lotave Buried on Pike's Peak

DENVER—The body of Carl Lotave, painter and illustrator and friend of Anders Zorn, who died recently in New York, was buried in a grave on top of Pike's Peak on June 4. This was at the request of the artist.

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### Mr. Pope to Do Roosevelt Memorial

After a state-wide competition, beginning December last, the trustees of the New York State Roosevelt Memorial selected John Russell Pope, of New York City, to prepare the plans for the memorial to be erected to Theodore Roosevelt on Central Park West and Manhattan Square. The design will symbolize the scientific, educational, outdoor and exploration aspects of Roosevelt's life rather than the political and literary. The memorial will be harmonious with and embody the ideals of the American Museum of Natural History, to which Roosevelt devoted the early and closing years of his life.

### Americans in a Paris Show

PARIS—Americans figure very definitely in this year's Salon de l'Araignée, held at the Galerie Devambez. The group called "L'Araignée," organized by Gus Bofa and other Continental artists and writers of distinction, presents one of the liveliest shows which Paris now offers. This is its seventh exposition, and it includes painting, drawing, sculpture and engraving, illustrating and stage models. Americans have a strong representation in John Barber, Jules Pascin, Hermine David and George Biddle.

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## Detroit Acquires a Work by De Sanctis



By ANDRIOLO DE SANCTIS  
"SITTING MADONNA"

Courtesy of the Detroit Institute

The artist was a Venetian who died in 1377. Director Valeniner says that the common origin of this sculpture and those at Padua and in the Cluny Museum is quite apparent.



## \$693,160 REALIZED FOR CARNARVON ART

Fine Paintings, Drawings and Other Art Objects Sold for a Great Total in a Sale Lasting Four Days

LONDON—No greater public interest was ever shown in an auction sale of art works than was demonstrated at the sale of the Carnarvon collections at Christie's. The proceedings were sent out by radio to all parts of the country, and the crowds of bidders and spectators included titled persons and other notabilities.

A total of £173,288 was realized at the two sales, or about \$693,160 at the present rate of exchange. On the first three days, beginning May 19, were sold the fine French furniture, Sevres porcelain and objects of art, the property of Almina, Countess of Carnarvon, to whom they were bequeathed by the late Alfred de Rothschild. These objects were removed from 1 Seamore Place, W., and they brought a total of £80,026, the sum of £54,017 being realized on the last day.

On May 22 pictures and drawings by old masters owned by the Countess of Carnarvon, which were also bequeathed by Mr. Rothschild, were sold, and at the same time there were dispersed early English portraits, the property of the Earl of Carnarvon, removed from Highclere Castle, Newbury. The total for this sale was £93,262.

The highest price of the sale, £17,850, was paid for Gainsborough's portrait of Anne, Countess of Chesterfield, by Phillip McConnell. Among the other more important items were:

- 49—"Portrait of Charles William Herbert, Esq.," by Beechey; C. Thompson. £120  
50—"Portrait of a Gentleman," by Bellini; Knoedler. £3,750  
51—"A woody landscape, with traveling peasants and animals, by Nicolaes Berchem; Leggatt. £252  
52—"The Banks of a Wide River," by Berchem; Bell. £199  
53—"The Lobster Catchers," by Berchem; F. Sabin. £157  
84—"The Artist's Wife in His Studio," by J. L. Boilly; Knoedler. £840  
55—"A Peasant Woman and Children," by Boilly; Ben Simon. £157  
57—"An Italian Landscape: Summer Morning," by Jan Both; Leggatt. £110  
58—"The Madonna Holding the Infant Saviour," by Botticelli; Colnaghi. £346  
60—"Cupidus With Doves," by Boucher; Taussie & Payne. £630  
61—"Infant Bacchante With a Goat," by Boucher; F. Sabin. £693  
62—"Love's Messenger," by Boucher; Smith. £945  
63—"Sophie Arnould as Zorpha," by C. L. Clerg; Leggatt. £147  
64—"A View on the Banks of the Maas," by Cuypp; Colnaghi. £3,885  
65—"A Halt of Cavaliers," by Cuypp; Knoedler. £1,785  
66—"Milking-time," by Cuypp; Goldsmid. £115  
67—"A Maid Servant With a Water-Jug at a Window," by Gerard Dou; Goldsmid. £147  
68—"The Village Feast," by Joost Cornelisz Droogstroom; W. Sabin. £162  
69—"The House of Cards," by Francois Hubert Drouais; Smith. £1,050  
71—"Portrait of a Nobleman," by Jan Gossaert; Agnew. £4,620  
72—"Head of a Lady," by Giorgione; Wertheimer. £126  
73—"Islands Near Venice," by Guardi; Martin. £115  
75—"A Woman With Cattle Passing a Ford," by Karl Du Jardin; D. Boreasius. £210  
77—"A Lady Drawing a Bust," by Gabriel Metsu; Martin. £2,205  
78—"The Dish of Oysters," by Frans Van Mieris; Smith. £147  
79—"A Happy Family," by William Van Mieris; de Caserio. £99  
81—"A Town on a Frozen River: Daylight," by Aert Van Der Neer; Martin. £1,785  
82—"Peasants at an Inn," by Adriaen Van Ostade; Buttery. £1,470  
83—"A Woman With a Child in Her Arms," by Van Ostade; Agnew. £2,100  
84—"Two Oxen and a Cow in a Meadow," by Paul Potter; Agnew. £892  
85—"Four Oxen in a Meadow," by Paul Potter; Glover. £157  
87—"Sir Joshua Reynolds, Wearing Spectacles," by Reynolds; Knoedler. £178  
88—"Isaac Blessing Jacob," by Ribera; Larkin. £189  
92—"A Cascade," by Jacob Van Ruisdael; Agnew. £1,417  
93—"Mademoiselle Camargo, and Mademoiselle Parisot," by Jean Frederic Schall; Smith. £1,207  
94—"Lovers," by Jean Frederic Schall; Ellis & Smith. £630  
95—"A Merry Company," by Jan Steen; H. M. Clark. £1,365  
96—"The Seasons," by David Teniers; Mrs. Kruse. £630  
98—"Portraits of a Lady and a Gentleman," by Teniers; Colnaghi. £304  
99—"The Infant Christ, Standing on a Globe," by Van Dyck; Leggatt. £1,365  
100—"Rendezvous de Chasse," by Adriaen Van De Velde; A. Booth. £840  
101—"Haymaking, or the Harvest Field," by Van De Velde; D. Boreasius. £441  
102—"The Infant Saviour and St. John With a Lamb," Da Vinci; Martin. £1,890  
104—"Soldiers on the March," by Ph. Wouerman; Gooden & Foxe. £1,102  
105—"The Departure of a Hawking Party," by Wouerman; Colnaghi. £630  
106—"A Halt of Huntsmen," by Wouerman; Hirschmann. £420  
107—"A Falconer in a Landscape," by Wouerman; Gooden & Foxe. £735  
109—"Portrait of Philip Stanhope, Fifth Earl of Chesterfield," by T. Gainsborough; Phillip McConnell. £6,825  
110—"Portrait of Colonel Acland and Lord Sydney," by Reynolds; P. Harman. £6,300  
111—"Portraits of the Countess of Carnarvon and Her Son," by Reynolds; G. Harman. £9,925  
112—"Portrait of Frances, Countess of Romney," by Reynolds; Leggatt. £2,940

### DRAWINGS

- 2—"Vue Du Chateau Trompette, Bordeaux," by H. D. Van Blarenbergh. £183  
3—"Napoleon Buonaparte, With Josephine and Their Children," by J. L. Boilly; Martin. £147  
4—"Studies of heads of a gentleman, six ladies and a boy, Boilly; Agnew. £231  
5—"Jeune Femme dans un Parc," by Boucher; Martin. £1,050  
6—"Jeune Femme Assise," by Boucher; Martin. £1,050  
9—"Venus and Cupid in the Clouds," by J.

## America's Leading Art Auction Galleries



This is a recent photograph of the building at 59th St. and Park Ave. occupied by the Anderson Galleries, of which Mitchell Kennerley is president. These galleries were the first to move (December, 1917) to what is now the art and social center of New York, and they have just closed the most successful season they have ever had—so successful, in fact, that it made them definitely the leaders in the American auction field.

These spacious rooms have been the center of many noteworthy sales during the season, and several important auctions are already scheduled for the season of 1925-26. During the season many well-known connoisseurs and collectors are seen at the sales, and the art exhibitions, including works by some of the most famous painters and sculptors, and by associations of both the conservative and radical schools, attract many thousands of visitors.

- Charlier; C. Wertheimer. £210  
14—"Lovers," by Fragonard; Knoedler. £147  
17 & 18—"Louis Seize With Marie Antoinette and the Dauphin" (two pictures of the same title but with different backgrounds), by Louis Nicolas de Lespinasse; Ben Simon. £399  
40—"Drury Lane Theatre," by T. Rowlandson; Lewis & Simon. £105  
44—"Polichinelle," by N. A. Taussie; F. Sabin. £210  
46—"A group of four peasant women with donkey and dog, by R. Westall; Ellis & Smith. £110

### SALE OF MAY 19-22

- 11—"Louis XV snuff box; A. Seligmann. £110  
17—"Louis XV snuff box; A. Seligmann. £168  
20—"Louis XV snuff box; S. S. Phillips. £241  
21—"Louis XVI tablet-case, Paris hall-mark, 1775; A. Seligmann. £172  
22—"Louis XV snuff box; Nyburg. £294  
23—"Louis XV tablet-case, Paris, hall-mark; A. Seligmann. £252  
24—"Louis XV snuff box; Goldsmid. £183  
25—"Scent-case, XVIII century; Jones. £147  
31—"Scent-case, English, XVIII century; Goldman. £141  
32—"Louis XV box; Nyburg. £157  
33—"Louis XV box; Nyburg. £157  
35—"Writing case, English, XVIII century; Goldman. £141  
36—"Miniature casket, English, middle of the XVIII century; Ball. £178  
39—"Casket, English, middle of the XVIII century; Nyburg. £115  
40—"Miniature cabinet, English, middle of the XVIII century; E. Wertheimer. £861  
47—"Louis XVI tablet-case; Ralli. £115  
48—"Necessaire, English, middle of the XVIII century; Franklin. £210  
49—"Necessaire, English, middle of the XVIII century; Franklin. £183  
50—"Necessaire, English, middle of the XVIII century; Blairman. £147  
53—"Louis XV casket; Smith. £183  
54—"Louis XV casket; Rosenbaum. £152  
55—"Miniature cabinet, English, XVIII century; Tessier. £525  
56—"Miniature cabinet, English, XVIII century; Tessier. £567  
57—"The companion cabinet, English, XVIII century; Tessier. £378  
58—"James I and Anne of Denmark, a pair of miniatures; F. Sabin. £315  
59—"Nell Gwynne," by John Hoskins; E. Wertheimer. £378  
60—"A Lady," by J. Hoskins, signed with monogram; Seal. £210  
63—"Portrait of George IV, early XIX century; Tessier. £105  
64—"A Domestic Scene," by N. Lavrinec; F. Sabin. £168  
69—"Chelsea scent bottle; Amo. £110  
70—"Chelsea scent bottle; M. Harris. £162  
96—"Chelsea group; Amor. £147  
98—"Three Chelsea Vases; Amor. £120  
103—"A Palissy Pilgrim Bottle; L. Davis. £131  
104—"An Urnino ewer; Shillitor. £110  
123—"A shrive, French, early XVII century; Ackermann. £167  
124—"Two tazze, XVI century; Goldsmid. £110  
126—"Four groups of the season; Smith. £409  
127—"Table ornament, English, XVIII century; Webster. £472  
128—"Louis XVI table ornament; Webster. £252  
129—"Two trophies of arms, French, XVII century; Nyburg. £110  
105—"Pair of busts, XVII century; S. S. Phillips. £105  
132—"Bust, XVIII century; Jacobson. £110  
141—"Illuminated missal, Italian, 1532; S. S. Phillips. £2,100  
143—"Pendant, Italian, XVI century; Goldsmid. £241  
160—"Pendant, English, XVII century; Fleming. £126  
161—"Pendant, Spanish, XVI century; Lowenbarn. £126  
162—"Spoon, Italian, XVI century; Crichton. £225  
171—"Up and cover, Flemish, XVII century; L. Davis. £162  
175—"Voltaire and Rousseau, a pair of statuettes, French, XVIII century; Fleming. £220  
176—"Paris and Venus, a pair of statuettes, Italian, XVII century; Fleming. £525  
178—"Mendicants, a pair of statuettes, Dutch, XVIII century; Fleming. £262  
179—"Pair of figures, Dutch, XVIII century; Goldsmid. £110  
183—"A chaise, French, early XVI century; Durlacher. £168  
184—"A chaise, French, early XVI century; Webster. £420  
185—"Pair of candlesticks, by Pierre Raymond; L. Davis. £892  
186—"Ten plaques, by Raymond, dated 1543; Olsen. £173  
187—"Eighteen plaques, by Leonard Limosin, dated 1533; Smith. £1,050  
196—"Figure of a harlequin; Olsen. £126  
231—"Group of lovers; F. Partridge. £231  
202—"Figure of harlequin; Olsen. £131  
208—"Group of masqueraders; Alberge. £210  
209—"Group; F. Partridge. £141

- 210—"Group; Alberge. £525  
211—"Group; Olsen. £546  
212—"Pair of figures of squirrels; Goldsmid. £189  
213—"Group; Hyam. £136  
216—"Group; Olsen. £609  
217—"Group; Ben Simon. £220  
218—"Group; L. Davis. £231  
240—"Square tray, 1757; Ben Simon. £105  
244—"Rosewater ewer and dish, 1780; Lewis & Simmons. £367  
245—"Cabaret, 1770; Mallett. £178  
247—"Oblong tray; Mallett. £110  
248—"Cabaret, 1758; L. Davis. £262  
249—"Pair of jars and covers, 1758; Goldsmid. £294  
250—"Pair of candlesticks; Lady Beecham. £189  
253—"Pair of vases, 1764; Ben Simon. £304  
254—"Set of three vases and covers, 1781; L. Davis. £132  
255—"Pair of vases and covers; Huggin. £2,835  
256—"Pair of orange tubs, 1765; Helft. £672  
257—"Pair of eventail jardinières; Ben Simon. £378  
258—"Set of three vases and covers; Duveen. £2,100  
259—"Set of three vases and covers; A. Seligmann. £1,050  
260—"An écuelle, cover and stand; Mallett. £183  
261—"Set of three vases and covers; Fournie. £1,207  
262—"A tureen, cover and stand, 1754; Fournie. £241  
264—"Pair of vases, 1760; L. Davis. £630  
265—"Pair of tureens, cover and stand; Stettinor. £241  
266—"Pair of vases and covers; L. Davis. £682  
268—"Terra-cotta statuette, by Michael Claude; Gollon. £136  
272—"Louis XV clock; Thornton. £105  
210—"Pair of director vases; Smith. £210  
277—"Louis XVI clock; Govett. £136  
278—"Louis XVI clock; Lady Beecham. £189  
279—"Pair of Louis XVI vases and covers; L. Davis. £504  
280—"Louis XV vase and cover; F. Partridge. £483  
281—"Pair of vases; Duke of Marlborough. £189  
282—"A Chinese vase; Thornton. £168  
282A—"Louis XVI clock; Fournie. £210  
283—"Pair of vases; Goldsmid. £231  
284 & 285—"Louis XVI clock, and pair of Louis XVI candelabra (sold together); Thornton. £2,467  
285A—"Louis XV inkstand; Fournie. £1,331  
285B—"The companion inkstand; Mrs. Kruse. £105  
286—"Louis XV clock; Fournie. £735  
287—"Pair of Louis XVI candelabra; Fournie. £483  
288A—"Louis XVI clock; Matzgar. £336  
289—"Sherton marqueterie table, English, late XVIII century; Fleming. £162  
290—"Louis Marqueterie table; A. Seligmann. £388  
291—"Louis XV marqueterie table; Bauer. £2,152  
293—"Louis XV small marqueterie commode; M. Harris. £315  
294—"Louis XV marqueterie pedestal cupboard; Ben Simon. £168  
295—"Louis XV marqueterie table; Lewis & Simmons. £785  
296—"The companion table; Gollon. £315  
297—"Louis XVI circular table; Fournie. £262  
298—"Louis XVI circular table; Fournie. £241  
299—"Louis XV marqueterie table; Fournie. £1,942  
300—"Louis XV writing table; Fournie. £105  
301—"Louis XV library table; Lewis & Simmons. £682  
302—"Louis XVI writing table; Lewis & Simmons. £3,780  
303—"Louis XV marqueterie cabinet; F. Partridge. £315  
304—"Louis XVI table; Ben Simon. £735  
305—"Louis XVI secretaire; L. Davis. £2,835  
306—"Louis XVI oblong table; Touzain. £735  
307—"Louis XV fire screen; Mrs. Kruse. £861  
308—"Louis XVI fire screen; Spenk. £336  
309—"Pair of Louis XVI encoignures; Fournie. £1,575  
310—"Louis XVI commode; Fournie. £1,155  
311—"Louis XV commode; Fournie. £2,100  
312—"Louis XV marqueterie commode; Fournie. £1,890  
313—"Louis XVI fire screen; M. Harris. £178  
314—"Pair of Louis XVI encoignures; Lady Beecham. £210  
315—"Louis XV commode; Lady Beecham. £756  
316—"Louis XVI writing table; Lewis & Simmons. £1,260  
317—"Pair of Louis XVI console-tables; Fournie. £525  
318—"Louis XV lacquer secretaire; L. Davis. £220  
319—"Louis XV marqueterie secretaire; Lady Beecham. £126  
320—"Pair of Louis XV settees; Heaves. £105  
324—"Pair of Louis XV settees; Goldsmid. £651  
327—"Louis XVI console table; Dunn. £262  
328—"Louis XIV mirror; M. Harris. £131  
330—"Pair of Louis XV console tables; Smith. £105  
332—"Pair of show cabinets; Fleming. £241  
334—"Beauvais panel, with a Boucher subject; Mrs. Kruse. £2,100

## PICTURES LEFT BY SARGENT TO BE SOLD

Christie's Set July 24 for the Sale of Works in His Studio—Memorial Show at Burlington House in 1926

LONDON—July 24 has been fixed for the sale at Christie's of a number of the pictures left in Sargent's studio at the time of his death, an entire day being set apart for the dispersal.

There will be included not alone several portrait sketches, including studies of various war lords, such as Allenby, Haig and French, as well as of other military notabilities who figure in the group of "Some General Officers of the War" which hangs in the National Portrait Gallery, but also a series of landscapes in water color, probably intended at the time for private use or for those presents which he often conferred upon favored friends.

In addition, there will be sold a number of works, both modern and not modern, which belonged to his private collection. Of these authentic particulars are not yet to hand.

The early part of 1926 is to see a commemorative exhibition of Sargent's work at Burlington House, and owners of portraits, landscapes, drawings and genre pictures by his hand are asked to communicate with the Royal Academy President, Frank Dicksee. Already a great number of important canvases have been promised as loans, and there is every probability of the exhibition being of quite an exceptional interest. —L. G. S.

### A Fragonard for 680,000 Francs

#### Among Sales at Lehmann Auction

PARIS—The second part of the Lehmann collection, sold at the Georges Petit Galleries, included Boilly's "L'Enfant au Fard," sold for 222,000 francs; Boucher's two pendants, "Le Moulin de Charenton," 130,000, and "La Passerelle," 100,000; Drouais's portrait of Comtesse du Barry, 280,000; his portrait of Mlle. Foulon, 142,000, and Fragonard's "Fanchon la Veilleuse," 680,000.

Other sales were Fragonard's "Suzanne Grimis," 326,000 francs; Nattier's "Madame de Ceran," 251,000, and Greuze's "Jeune Fille au Buste," 155,000. Works by Hubert Robert, Guardi, Mallet, and Lemoine were sold for high prices.

### Lord Leverhulme's Personal Art

#### Collection Is Soon to Be Sold

LONDON—Unless some arrangement is made with a private purchaser, the late Lord Leverhulme's personal art collection will be publicly sold in September. This collection has nothing to do with the contents of the Lady Lever Art Gallery.

Experts have valued Lord Leverhulme's collection, which he was forty years in assembling at £250,000. It includes pictures by Millais, Gainsborough, Lawrence, Reynolds and Hoppner, but the famous portrait of Lord Leverhulme by Augustus John, which was returned by the artist with the head cut out, is not included. It seems to have disappeared.

## ARTS AND CRAFTS IN WEMBLEY DISPLAY

Morris Tapestries, and Silversmith's Work, Pottery, and English and Irish Glass Are Striking Exhibits

LONDON—Where the dividing line between the arts and the crafts actually occurs it is not always easy to decide, but in certain cases the two are combined in one, as, for instance, in the splendid series of Morris tapestries, woven at Merton Abbey from Burne-Jones' designs and depicting the legend of the Holy Grail. It is perhaps because in tapestry the purely decorative is more welcome than in the case of a canvas that these wonderful specimens of pre-Raphaelite work appear to have stood the test of time better than the Burne-Jones paintings.

Silversmith's work and pottery show a praiseworthy attempt to produce good, sound craftsmanship and at the same time keep costs within the practical limits which shall insure their enjoyment by the people whom they are intended to reach. Some good designs in glass for table use is shown by London glassblowers, and it is interesting to compare these with the exhibits of old glass, included in the exhibition.

Particularly worthy of note in the latter connection is the collection of old English and Irish glass shown by the well-known specialist, Mr. Cecil Davis, of Kensington, in the Fifteenth Century House, a fine and dignified building exhibited by the Federated Home-grown Timber Merchants' Association. His collection includes many early wine glasses, candlesticks, and sweetmeat dishes representative of the XVIIIth century, and some particularly fine specimens of Irish cut table-glass in that beautiful and indefinable greyish-bluish-greenish hue that no modern maker has yet succeeded in copying. It is significant of our modern cost of production that our modern manufacturers are unable to produce their glass at prices that are as reasonable as that which is set by Mr. Davis on a number of fine and increasingly rare examples of Georgian decanters, drinking goblets, and candelabra.

An interesting reminiscence of the great exhibition of 1851 occurs in a large collection of those "millefiori" paperweights that were introduced on that occasion, and which are becoming more and more sought after today by collectors of glass. These paperweights, owing to the current craze for them, are being freely faked, and with great ingenuity and fidelity. It is worth a good deal to the enthusiast to know that those included in the Cecil Davis collection are all guaranteed as genuine Victorian products. —L. G. S.

### Mr. Haaseman Resigns from Clarke's

Elliot A. Haaseman, who took the place of the late Augustus Clarke, shortly after his death, on the stand at the Clarke Galleries, 42 East 58th St., has resigned. Mr. Haaseman's unusual knowledge of objects of art and fine furniture established him as an expert in these matters. He is planning a number of sales of private estates for the coming season.

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PARIS

NEW YORK

WIDE RANGE OF ZORN  
SHOWN IN AN EXHIBITPortraits, Groups, Nudes, Landscapes  
Included in a One-Man Show at  
the Grand Central Art Galleries

The much-traveled Zorn exhibition, which has already been seen in Pittsburgh, Minneapolis, Baltimore, Washington and Buffalo, has finally reached New York and is at the Grand Central Art Galleries until July 8. Fifty-six oils and water colors, many of them belonging to Swedish and American collections, make up a group which displays a broad range of the painter's interests. The portraits, peasant subjects, landscapes and nudes form a thoroughly representative assemblage.

Zorn as a portraitist is the most interesting, for he has the gift of making his subjects live, and although his color seems sometimes to go dead and to lack luminosity, the finely modeled heads, especially in the masculine portraits, are sufficient compensation. The portraits of Grover Cleveland, Andrew Carnegie, John Chipman Gray of Harvard, and Dr. George Monks, and the self-portrait form a record which would give any painter distinction because of the fine vigor of which he possessed so generous a measure.

There is also the splendid portrait of Coquelin, much earlier than these, painted in 1889, which is in some respects finer than any of the rest because it possesses more subtlety; it is so sensitive in its appreciation of the talent of the actor, that expression of a personality other than his own.

The paintings of peasants from Zorn's home in Mora form another province of his work. The peasant women making bread, a girl in a boat rowing to church, a fair in Mora, the little crowd leaving the church after matins, or the fine swing of a rollicking dance in Gopsmor have been presented with an enthusiasm which is infectious.

Of the nudes in landscape the most engaging is called "The Canoe," in which the flesh tones of one figure in sunlight are contrasted with another in shadow. In this the color retains a transparency which is admirable. There are other nudes in interiors, such as that of the two figures standing where the firelight falls upon them. Zorn uses red very tellingly in several instances, as in the portrait "Emma and Mouche," and also in the delightfully spirited painting of "Margaret" combing her hair, which is of a glorious reddish tint.

A special word must be said of the water colors, which contain both good and rather commonplace examples of his work. The portrait of the Misses Salomon in Japanese costume has dash and the purity and clarity which water color must achieve to be successful. There is also a nude figure on a hillside which is commendable, and a portrait of a widow in black which is delightfully deft and sure in touch.

## Pottery from England

Some pottery from England which has been attracting a great deal of attention in London is shown for the first time in this country at the Ehrich Galleries through the month. It is the work of Bernard Leach and two of his pupils, W. Staite Murray and Shoji Hamada. Mr. Leach is now working at St. Ives in Cornwall, but he learned the art in Japan, where he became so proficient that he taught its making to the Japanese themselves. The stoneware which he makes resembles in shape and design the early Chinese and Korean work of the Sung and Koria periods.

Mr. Leach started his kiln at St. Ives in the autumn of 1920. It is unique in England, perhaps in Europe, being of the Sino-Japanese type called a climbing kiln, built in tiers on

(Continued in Fourth Column)

## A Portrait by Lely Acquired in St. Louis



"THE CHIEF JUSTICE, SIR JOHN KELYNG"

By LELY

Courtesy of the Newhouse Galleries

This portrait by Sir Peter Lely has recently been acquired by the Newhouse Galleries. Its history is recorded as follows: "Removed from Tehidy Park, Camborne, Cornwall, England; sold by order of the Carroll Gallery, Ltd." A handsome brochure by Roberts, the noted English authority, accompanies the painting, tracing the genealogy of the sitter back for generations. The portrait is unquestionably a most important example by the famous painter.

## Indianapolis Acquires an Abbott Thayer



"MARGARET MACKITTRICK"

By ABBOTT THAYER

In 1917 the artist saw Miss Mackittrick walking in a street of the village of Dublin, N. H. He became acquainted with the girl's family, whose home was in Boston. When the portrait was finished he presented it to Margaret's mother. It was painted in an old frame of ornate, European style which had interested the artist. The painting has just been presented to the John Herron Art Institute by the Friends of American Art of Indianapolis.

GERMANS PLAN AID  
TO ART AND ARTISTSRestricted Demand for Paintings and  
Sculpture and Other Works the  
Cause of Plans of Amelioration

BERLIN—The *Industrie und Handels-Zeitung* in Berlin publishes a report entitled "The Crisis of the German Art Trade," which reads, in part:

"The present precarious situation of the German art trade is due to the shortage of money and the restricted demand. Both are a great handicap for trade in general and especially for de luxe productions. The middle classes have lost their fortunes and purchasing power and the nouveaux riches are not to be depended upon as real art Mæcenas. The dispersal at any price of private collections deteriorates prices for the regular trade and absorbs part of the clientele. There is little chance of an early improvement of the situation, and a persistent effort on the part of the art trade will be necessary to fight through these difficulties."

Various suggestions are being advanced to ameliorate the condition of the greater part of the German artists. The painter Hans Baluschek, the well-known depicter of social misery, is chairman of the organization for the economic interests of artists in Berlin. He proposes the establishment of a bank for the purpose of loaning money to artists. To procure studios for the artists, to provide for treatment in case of illness, to inform artists of possibilities of employment, and to promote sales are the most important points of the program.

—F. T.

(Continued from First Column)

a slope. It is fired with coal and wood. The clays used are local, for the purpose of this artist is to produce his pieces with home material. Besides the stoneware made at the Leach Pottery, there is also the Galena slip ware, which is similar to the old Devonian and Staffordshire pottery of a century or so ago. Then there is also a type called "Raku," which means "delightful," and may be called a Japanese faience. This ware is used at the tea-drinking ceremonies of Japan and is admired by the Japanese for its artistry.

Many of the pieces are in solid color glazes, but Mr. Leach makes frequent use of underglaze decoration in designs of Chinese inspiration. Mr. Murray has developed a beautiful blue glaze, and in Hamada's work one finds a particularly deep and lustrous brown. In tone the ware as a group runs to grays, green and browns and blues. The shapes are simple and dignified, having much of the severity as well as the perfection of line of the Chinese.

## A Card Index of Christian Art

PRINCETON—A complete card index of Christian art from the earliest times to the XIVth century is announced by Princeton University as already in an advanced stage. It includes more than 16,000 cards and 5,000 illustrations.

The WILLARD L. METCALF studio has been bought by 1 West 67th Street, Inc., and is now for rent. It is unusually well arranged—large studio with north and west lights, dining room, kitchen, three bedrooms and two baths. Free cooking service, swimming pool, etc. Phone ENDICOTT 4204.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

AUGUSTUS JOHN FOR  
A TRAVELING SHOWWith Frank Dobson, President of the  
London Group, He Is in the First  
Display of the Sort in Paris

LONDON—Considerable impetus has been given to the interest taken in the scheme for developing a traveling exhibition of international paintings and sculpture by the news that the first show, which is to open shortly in Paris, is to include paintings by Augustus John and sculpture by Frank Dobson, the president of the London Group.

The latter group, which formerly was content to hold its exhibitions in one of the minor galleries, is now launching forth, in so far as it has taken over the lease formerly held by the New English Art Club of the Royal Water Color Society's galleries in Pall Mall East, where an exhibition will be opened during the first week of June. It commenced its work some ten years ago with fifty members, and since then has proved a real force in modernist art. —L. G.-S.

## Annual Fair Opens in Frankfurt

FRANKFORT—The annual art fair has been opened in Frankfurt. It precedes the celebration of the millenary of the Rhine province in Cologne with an exhibition of paintings, drawings and lithographs, depicting towns and landscapes from the Rhine, painted by artists of Frankfurt in the past 150 years.

## New Wing for Cincinnati Museum

CINCINNATI—Charles Livingood, agent for Mrs. Thomas Emery, announces that she has given \$300,000 for the erection of a new wing to the Cincinnati Art Museum, to house the Emery collection, which is one of the finest in any Western museum.



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## THE ART NEWS

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## ART AS MEDIATOR

That art is a truly international ground, where different peoples may meet with sympathy, and perhaps even understanding, is a statement which would probably not meet with any vigorous denial from anyone. Being a generally accepted fact, it has no ardent champions. A little opposition might be good, for then supporters would spring to the rescue of the idea. Art promotes a sympathy which the politicians cannot induce nor militarists enforce. It works quietly and indirectly to establish a harmony among nations. It promotes a feeling of friendliness which is bound to find its reflection in the whole field of international relationships.

Fortunately there are people with energy and vision to contribute something toward international amity by this means. Such a one is Mrs. E. H. Harriman, who has made possible the "First Trination" exhibition, which is at present shown in Paris and will later be seen in London and New York. The work of artists of France, England and the United States is brought together without any emphasis on any certain group, which is a further evidence of the broadmindedness and toleration which rightly should be displayed in an exhibition whose very purpose is to promote understanding rather than erect barriers.

## THE DEALERS ORGANIZE

This new association of American art dealers which announced itself last week has not, publicly at least, signified any further reason for its existence than to stand back of America's "old masters" and "to promote closer coöperation among dealers in American paintings." The fact that they have formed an organization of any kind is far more important than their initial intentions. Coöperation has been sadly lacking in the art trade, and now that the first step has been made there will undoubtedly be future developments which the founders do not at present visualize. There are many things that the art trade could learn from the business processes of more commercial undertakings. Other industries have proved that it is profitable to organize, and the processes which lead to increased sales are much the same whether the object to be sold be an automobile, a new kind of tooth-paste, or a painting.

So, although the primal purposes of the new association seem to be concerned with the protection rather than

the augmentation of the art business, it will be surprising if further opportunities for usefulness are not discovered. The public is surprisingly docile in the matter of buying, as all who advertise in a big way persistently can tell. The dealers united can make art saleable to a public which the individual can never reach.

There are so many people who are quite convinced that art is not for them, who know little about art, which goes without saying; who have money to buy, and these people comprise a public that is waiting like a fertile field for some aggressive business methods. The dealers must go to this public; they must be patient, friendly; they must make it feel as much at home in a gallery as in a department store. And in order to make any headway the dealers must work *en masse*.

Undoubtedly this new association will soon realize that a merely protective stand is more or less negative and that its big opportunity is along more positive and constructive lines. There should also be formed a national organization, of which this American section would be a part, which would include all art dealers of recognized standing, be their wares old or modern, foreign or American.

## A "DAUB FAIR" HERE

One wonders whether the American temperament would be sufficiently flexible to make successful such an event as the Foire aux Croutes on Montmartre, when painters sell their own pictures on the streets. It is said that London artists are considering taking charge of their own sales in this informal manner, but our correspondent voices a doubt that the Britisher, either as buyer or seller, will be able to carry off the situation. It would be interesting to try out the scheme in New York with the scene of action set for Central Park. In that way the park might become an "Art Center" without the permanent lopping off of the precious acres called for by Mayor Hylan's plan.

There should be a good psychological effect in having it in the park, too. People are accustomed to associate the park with recreation, relaxation and enjoyment, and the prevailing festive spirit of the place should break the ice of formality between the artist and the passer-by. No doubt the American as well as the Britisher would find it difficult to enter into the spirit of the event with the same zest as the Frenchman. It would be a good exercise in adaptability to put the plan into practice. In order to put the thing over with "an air" we should have some of the Gallic theatrical sense. It is probably the lack of that quality which would make a "Daub Fair" in London or New York impossible, for the Anglo-Saxon does not know how to preserve in a novel situation the dignity which is so precious to him.

## Laying of a New Italian-American

Cable Bares Antium's Ancient Art

ROME—The work of laying the foundations for the new cable station at Anzio for the direct line between Italy and America brought to light some archeological remains of considerable importance. The workmen came across some huge blocks of chalky stone, fragments of vases and pots, human bones and skulls, and pieces of bronze helmets. The matter was at once referred to the Ministry of Fine Arts, which ordered excavations.

The excavations disclosed a number of ancient tombs, some of which belong to the iron age, while others are as recent as the Vth century of our era. The oldest tombs, of so-called "well" shape, have a great historical importance, since they afford a scientific proof that Anzio—the Antium of the Romans, and now a kind of Coney Island for the Romans of today—is of older origin than the city of the Caesars. It cannot, however, yet be stated with certainty whether the origin of Antium was Volscian, Etruscan or Latin.

The simple decorations on the prehistoric tombs just opened show a gracious form of pattern earlier to that of the Greek civilization. In one of the tombs five vases were brought to light, and a large bronze buckle. The site has been visited by representatives of some of the foreign art and archeological schools in Rome, including the American and the British.

—E. S.

## THE ART NEWS

## Is This a Portrait of El Greco by Himself?



PORTRAIT BY EL GRECO, ABOUT 1600

Courtesy of the Metropolitan Museum of Art

This, the third El Greco possessed by the Metropolitan, has just been acquired. "It is said that the portrait, in all likelihood, represents the artist himself as seen in a looking glass," says the Museum's Bulletin. The same person, it is pointed out, young in the early paintings and old in the later ones, appears frequently in Greco's work. The best testimony, however, is that the character and qualities of this model accord so closely with the personality of Greco.

## STUDIO NOTES

Walter L. Palmer has just returned from two months abroad. He will paint water colors this summer at Gloucester.

Albro T. Hibbard was recently married in El Paso, Tex., to Miss Winifred Dearborn, daughter of Mr. and Mrs. Royal Jackman.

Demetrios A. Trifyllis, who has had a studio at 338 West 72d St. during the winter, has recently painted the portraits of Mrs. J. Theus Munds, Mrs. J. Walter Salmon and Mrs. Frank V. Storrs.

Dorothy Vicaji sails on the *Celtic* June 13 for England. She will go to Quebec early in September to execute a portrait commission. Her portrait of Mrs. Stoker is now being exhibited at the Montreal Art Gallery, and her portrait of her father is on view at the Royal Academy's exhibition in London.

Ethel Blanchard Collver has recently completed a painting of the three children of Mrs. Mansfield Ferry, the daughter of Mrs. Cass Ledyard, in the rear garden of their New York home, and a portrait of Theus Munds, Jr. Mrs. Collver is going to Newport for the summer to do other outdoor portraits.

Bart Blommers has left Holland to paint for a time in England. He is at present located at Villa Eterby, Winchelsea, Sussex.

John Noble will paint mural decorations in Babylon, L. I., this summer.

Frederick Detwiller will paint in Vermont during July and August.

During her tour of the Western States, Lillian Genth sold a number of important canvases. "La Coqueta," purchased by the Des Moines Museum, was a portrait of Grace Hoffman, the singer, who died recently.

Thomas Delbridge has closed his New York studio and has gone to Atlanta, where he will teach until September, when he will go to Provincetown.

Ivan Olinisky will paint at his summer home, Lyme, Conn., until October.

Alexander Robinson has lately returned to his Paris studio, 235 Faubourg Saint Honoré, from a painting trip in the Maritime Alps. He is represented by paintings and gouaches in the Salon des Tuileries, and a special exhibit of thirty water colors and ten oils opened June 8 at the Vavin-Raspail Gallery.

Karl Skoog, Boston sculptor, has recently been awarded the commission for a war memorial in Cromwell, Conn. The memorial will consist of a bronze tablet set in a large boulder. There will be scenes depicted in bas-relief on the tablet.

William Starkweather sailed June 6 to spend the summer in Paris and Northern Italy.

## LAVERY TO PROPOSE EPSTEIN FOR ACADEMY

Attacks on the Sculptor React in His Favor Even Among Artists Who Do Not Always Approve His Work

LONDON—Even those who have not been entirely on the side of Epstein in regard to the appropriateness of his Hudson memorial have in many instances been converted to upholding him by reason of the totally unbalanced and hysterical onslaught which has been made on his work by a certain section of the daily press, who are agitating for the removal of the Rima panel. If such an eventuality were to occur, it would reflect sadly on our discrimination and judgment as an art-loving nation, even though there be points on which it is not possible to see eye-to-eye with the sculptor.

In opposition to the anti-Epstein crusade, Sir John Lavery, supported by other Academicians, intends proposing Epstein for election to Academy associateship, and, in the circumstances, Epstein has stated his willingness to accept nomination as a recognition of good feeling and appreciation of his work. No vacancy is at present available in the ranks, for the numbers were filled up at a recent election, but the situation being an unusual one, the point will probably be waived.

Epstein's next piece of work is to be a portrait bust of Sybil Thorndyke, the actress, who has consolidated her position as an interpreter of intellectual drama by her impersonation of "St. Joan" in Bernard Shaw's play.

—L. G. S.

## Metropolitan Museum Explains

New Method of Restoring Bronzes

The Metropolitan Museum of Art has issued a booklet on "The Restoration of Ancient Bronzes and Other Alloys," explaining the electro-chemical method developed by Dr. Colin G. Fink and Charles H. Eldridge for turning rust and corrosion back into metal. Director Edward Robinson said:

"Although the final solution of all the problems involved has not yet been reached, what has been achieved thus far is so extraordinary as to warrant the publication of a preliminary report giving the results accomplished up to date, in as much as the trustees of the Museum desire to share the benefits they are deriving from these researches with the whole scientific world, a desire in which Dr. Fink joins in the most liberal spirit. In doing this we are again following the example of the British Museum.

"As to results, even a layman can see from the illustrations in this report, showing objects before and after treatment, that so far as the removal of the crust is concerned these may be fairly described as sensational. We are now well on the way to salvaging brilliantly thousands of bronzes which might otherwise have been ruined by crude attempts at 'cleaning' or discarded altogether as worthless."

## CHICAGO CRITIC HITS FOREIGN SCULPTURE

Eleanor Jewett, Who Assailed George Bellows and His ilk, Now Goes After Mestrovic and Nadelman

CHICAGO — Ultra-modernistic sculpture as well as ultra-modernistic painting displeases Eleanor Jewett, art critic of the *Chicago Tribune*. It was Miss Jewett who made a picturesque assault more than a year ago on the work of George Bellows, in which she could find little or no beauty. Later she attacked Leon Kroll and others of the same school, and now she slams the sculpture of Ivan Mestrovic, the Yugoslav, and Elie Nadelman, the Pole. Of Mestrovic's work she says:

"It is impossible to become enthused over the Mestrovic sculpture. Familiarity with it breeds disgust. Contempt cannot be felt for a genius as masterful and vigorous as this, but disgust—that is different.

"The sculpture by Mestrovic, magnificent in its revolt and rebellion, can bear in the minds of laymen a mental distress. It sickens you—those long, rasping, crooked hands of the crucified Savior. It sickens you—those feeble, imbecile, drawn faces of the angels. It sickens you—the wasted, attenuated, Egyptian heads of Virgin and Child.

"Before all others, however, it is the worn, gaunt, hollow frame of Jesus Christ upon the cross that becomes under repeated seeing a sacrilege. Why such sculpture should be permitted to be exhibited in a public gallery to which ignorant and cultured, children and adults alike, flock, passes the understanding. It is a vicious influence. The mastery of technique and independence of thought, the qualities that make it great enough to command an almost universal chant of praise, those should not be enough to blind one to its malignity.

"The number of portraits of persons are different. The majority of them are fine work. Mestrovic is a master, and that is good. He is a master for good and evil, however, and that is bad. What effect do you think the sight of his 'Crucifixion' has on a child mind? And what good does the sight of that same piece of sculpture do the adult mind?

"Fumes from a sewer are unpleasant smelling. Sculptured indignities are no better seeing."

Nadelman's work, which has been on view at the Art Institute at the same time, is likewise attacked, and his "Seated Women" is reproduced to give point to the criticism. Albin Polasek, head of the sculpture department of the Institute school, is quoted in the news columns of the *Tribune* as follows:

"Nadelman's works seem, in my opinion, to have been made principally to puzzle the public and to catch the public eye. As humor they are perhaps successful, but they cannot be considered as serious art or as aiming at nobility or power."

## "Emotion in Art" by Sir Claude Phillips Is Published in London

LONDON—"Emotion in Art." This is the highly suggestive title that has been conferred upon the volume of selected articles by the late Sir Claude Phillips (art critic for many years to the *Daily Telegraph*, which has been recently published under the editorship of Maurice Brockwell. Sir Claude was engaged in arranging the book when death overtook him last summer, and the publication of this collection of informative and illuminating essays forms the finest tribute possible to one whose vast knowledge in art in all its phases and innate feeling for beauty are reflected in each and all of them.

The articles are a great deal more than the merely ephemeral stuff that usually goes by the name of art criticism, and it is fitting that they should not have been allowed to fade from memory in the manner that generally befalls such work. The author's wide appreciation of the arts in general enables him to correlate the emotion produced by the finest in painting with that aroused in music and other forms of art, so that endless vistas are opened up and the psychological aspect of the theme is explored after an extremely interesting fashion.

As keeper for fourteen years of the Wallace collection, he had an intimate acquaintance with certain aspects of art, which is clearly to be discerned in the various essays, and which could hardly have been proper to anyone who had not spent much time and thought in their contemplation. The book is dedicated to Mr. Alec Martin, of Christie's, a close friend of Sir Claude's for many years. It is published by William Heinemann, and is sold at 15 shillings.

## Tablet to Sargent in St. Paul's

LONDON—A memorial tablet to John Singer Sargent is to be placed in the crypt of St. Paul's Cathedral.



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*Minneapolis Buys an Oriental Portrait*



Courtesy of the Minneapolis Institute of Art  
 The dignitary portrayed in this painting four centuries old is obviously a symbol as well as an individual with well-defined facial characteristics. The artist thought of him as an ancestor, to be highly revered. This picture, 50 1/2 x 37 1/2 inches, was purchased from C. T. Loo.

**DUBLIN**  
 The general standard is high, though there is little of distinction in the seventy-first exhibition of the Water Color Society of Ireland. Among the unusual pictures are Letitia Hamilton's "Beech Trees at Luttrellstown" and "A Cherry Orchard," Lancelot Bayly's "The Early Moon, Rathnew," two works by Helen Colville and two by H. C. Orpen, brother of Sir William.

**DENVER**  
 The exhibition of the Colorado artists opened last week. A review will appear later.

**NUREMBERG**  
 The Germanische Museum has acquired from the Goudstikker Gallery in Amsterdam an altarpiece by Hans Baldung Grien, painted in 1507 for the church in Halle. The counterpart of this triptych is in the Kaiser Friedrich Museum in Berlin. The newly acquired item formerly belonged to the Goldschmidt-Przibram collection in Brussels.

**MONTREAL**  
 Mr. W. R. Watson, of the Watson Art Galleries, has sailed for Europe, and will return in September.

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**LONDON**  
 The "season" is asserting itself just now in a perfectly hectic crop of exhibitions, many good, some slightly indifferent, but remarkably few that are bad. There is no doubt that the general level of art exhibitions has greatly improved during the past two or three years; they are more live and break new ground more frequently. In addition to picture shows, the pottery show has now established itself as a feature, and a marked improvement in the pottery output is noticeable.

At the Fine Art Society, New Bond St., Reginald Wells is showing his "soon" pottery and bronzes, in which he has obviously gone for inspiration to the ancient Chinese. In glazes, form, and color his work is pleasing, although in the matter of his animal and figure studies there is a tendency for the modeling to be coarsened and rendered thick. His Celadon glazes are among the most successful, and good results are gained when the successive glazes produce the shaded effects that range from a dull rose to a greenish grey. The regret inspired by the exhibition is one that such pieces, so eminently suited for use and decoration in the home, cannot be produced at prices that would put them within the reach of those who would fain possess them for utility rather than from the collector's standpoint. We still await the day when truly admirable "pots" are capable of production at a cost which will make them a real factor in latter day existence. I see that the St. Ives potters, whose work proceeds rather on the Japanese tradition, are to hold a show next week at the Paterson Gallery. Their leader is Bernhard Leach, who lived in the East for the greater part of his youth, and who works in Cornwall in conjunction with a Japanese potter, Shoji Hamada. His aim is to combine Eastern with Western traditions, and to produce a modern style which shall feature the finest traits of each.

Four artists, all of whom evince a striking personality in their work, are showing book illustrations and drawings at the St. George's Gallery, Hanover Square. They are John Austen, who has a happy knack of recapturing the charm of Victorian days as neatly as he respects the quality of the old Greek myths; Harry Clarke, who has obviously been a close student of Aubrey Beardsley and does not attempt to camouflage the fact in his illustrations to Edgar Allen Poe's "Tales of Mystery"; Alan Odle, who shows a fine exuberance in his decorative form and flowing line without permitting his skill in design to exceed the limits of good taste, and Austin Spare, who is now abandoning his earlier and more detailed style, and expressing his dream pictures in simplified and even more horribly impressive guise. There is a mystic strain in the work of the latter artist, but it is not the mysticism of a Blake, but rather the mysticism of the haschish dreamer. One could wish that such unusual mastery in black and white could be directed to healthier themes, for there are few draftsmen of the present day who possess such a flair for beautiful line or who can model on paper the human form with such delicacy and, at the same time, such power. But Mr. Spare is still young, and may in all probability grow more healthy with maturity. We, as well as he, would surely benefit if such befall.

For lovers of the Ancient Chinese there is an exhibition of especial interest at Mr. Cyril Andrade's Galleries in Duke St., St. James. This concerns five absolutely unique (a much abused word as a rule) famille-verte vases of the Hang-Hsi dynasty, and formerly no doubt the ornaments of the Imperial Palace and Temples. When they were discovered by their present

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*A XIVth Century Painting for Worcester*



"MADONNA" By CATERINO

Courtesy of the Worcester Museum  
 Caterino was a Venetian painter. In the Bulletin of the Museum the retiring director, Mr. Henniker-Heaton, says: "Most of the drapery and the design of the frame, which is contemporaneous, point to the last half of the XIVth century. The type of faces, the eyes with the whites sharply accented, are quite in keeping with XIVth century tradition."

owner, they were in the possession of a dealer in Holland, who had acquired them in Belgium, but further back than this their intermediate history is

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unknown. They are of the finest porcelain of the early half of the XVIIIth century, and decorated in the traditional famille-verte designs and colors. They measure 5 feet in circumference and stand just under 3 feet in height; each has its cover and individual decoration, in which not a single detail is repeated, even the butterflies being different and the characteristic prunus blossom and birds being subjected in each to a different form of treatment. The sacred Ho-Ho bird appears on each, a different version as regards plumage and pose being provided in each case. The museums of the world, it is claimed, possess no examples of Hang-Hsi porcelain so fine, and the value placed upon the five vases being what it is, it is anticipated that only an American collector or a wealthy art institution will be able to acquire them. It is surmised that they were hidden during the war to save them from destruction, and that the original owners who might have been able to throw valuable light on their history, are no longer alive to do so.

The King and Queen having visited the Academy prior to its opening, on a Sunday, in order that they might study the exhibition undisturbed, the democratic press has been inquiring why the general public should not be permitted to take advantage of its weekly "day off" to do the same. It is quite within the bounds of probability that Burlington House will at some future time see fit to follow the lead of our public galleries and museums, and institute a Sunday opening. But the date is still some considerable distance off, for although the Academy wheels do grind, they grind remarkably slowly.—L. G. S.

### BERLIN

The Grosse Berliner art exhibition takes place as usual in the huge glass halls of the city. One cannot but feel skeptical about the possibility of holding of two such large shows as this and the Academy at the same time. In fact, a great part of these 1,161 exhibits cannot be placed on a par with the average at the Academy show. A memorial exhibition is devoted to Eduard von Gebhardt. The graphic section includes what seems to be the best part of this show. Professor Slevogt's gouaches to "Don Giovanni" are sprightly in wit and done with mastery; skill and taste are displayed in portraits by Professor Orlik, and an unusually excellent technique is revealed in etchings by P. Hermann.

Space allows but a short résumé of the most remarkable paintings. Hahn's fresh and vital portraits and Felix Müller's sharply contoured oils are representative of Dresden art; Munich has sent the works of some of her best-known painters like Habermann and Bauriedl, and sculptures by Franz von Stuck. Among Berlin artists Sandkuhl, Radzig, E. Kretschmann and Louis Lejeune are worthy to be singled out.

The present exhibition at the Flechtheim Gallery is devoted to the graceful productions of two women artists. Paintings by Marie Laurencin have been well combined with charming little animal sculptures and etchings by Renée Sintenis. Laurencin suggests a dream with the faint and charming creations of her imagination.

The Tiedemann Gallery has put together a number of exquisitely carved netsuke. The glamor that attaches to all productions of the Far East is in these small figures, of which several are bizarre and grotesque, others true to nature. An original Indian manuscript of poems by Nizami is adorned with miniatures, giving colorful illustrations of the author's poetic dreams.

A number of Berlin artists have congregated in an association intending to send their works on tour in small towns throughout the March of Brandenburg. This is the first step towards the popularization of art.

—F. T.

### DUESSELDORF

The Kunstpalast, which, during the occupation, had to be given up to the French for military purposes, has been rearranged as an art gallery. Here are held a retrospective exhibition of a Hundred Years of Rhenish Painting and a display of contemporary art. Artists hailing from Duesseldorf have been especially emphasized. The most prominent among the exhibitors are the painters Heckel, Kirchner, Otto Mueller, Feininger, Kandinsky, Kokoschka, Slevogt, Liebermann and Corinth, and the sculptors Barlach, Kolbe, Scharff and Belling. An architectural exhibition has been contributed to by Professors Poelzig, Tessenow and Gropius, E. Mendelssohn and P. Behrens. The retrospective part of the arrangement contains many very interesting items, which have been lent for this occasion by the heirs and descendants of the artists. L. Knaus, I. W. Schirmer, K. F. Lessing, Andreas and Oswald Achenbach, Cornelius, Schadow and Rethel are shown as prominent exponents of the school of Duesseldorf.

—F. T.

### ROME

The Monza Exhibition of Decorative Art, the opening of which was postponed owing to the tragic death of one of the exhibitors, Signor Mengaroni, was inaugurated later. The show is notable for the extensive collection of cloth stuffs, furniture, majolica and pottery by Italian firms, executed according to the traditional designs dating back to the XIVth and XVth centuries, such as are still perpetuated among the peasant workers in the provinces. Books have been written on the Italian peasant art of carpets, tapestries and hangings, but no one who has not seen with his own eyes the lovely creations, in carpet, for instance, which are still produced in Sardinia, Calabria and the Abruzzi would believe the pure classic artistry shown by these humble workers. The peasants, of course, simply reproduce the old designs handed down to them by their parents, and these designs go back to very remote times. In the work of the Calabrian and Sardinian peasants we can trace the Phoenician, Greek, and possibly Cretan influences.

Apart from peasant work at the Monza show, the large commercial houses of Milan, Rome and Florence are exhibiting their products in furniture, decorations, pottery and various kinds of cloths. France is represented, in spite of her own exhibition of decorative art, while Hungary and Germany are among the foreign exhibitors allotted the largest amount of space. The United States is not formally represented, nor is England, though there are some William Morris stuffs and railroad posters of British lines.

—E. S.

### SAN FRANCISCO

The new art club called the San Francisco Society of Women Artists, though only four months old, has an interesting past, being the reincarnation of the old San Francisco Sketch Club. Originating in the youthful impulse of a group of girl students, the Sketch Club, with its foundation deep down in the old Pine Street Art School, was in full swing until the year 1915. With a membership of 500, and a substantial building fund, it had club rooms at the Paul Elder Gallery on Grant Ave. At that time it consented to throw its strength with that of the Art Association, in the hope that the one strong body thus formed would be effective in restoring a more satisfactory condition in the art situation in San Francisco. But recently the impulse to function again as an independent body became stronger, and the members followed the example set by New York, Boston and other large cities of the country, each of which has its women's art society. This new organization will endeavor to stimulate the local talent to renewed energy and will help the promising younger element to reach the highest and best in painting, sculpture, and the graphic arts. It will resume the activities with the former Sketch Club, which has to its credit, among other achievements, the establishment, by a patron member, of a scholarship in art at the University of California. This is the Bertha H. Taussig memorial, founded 1912.

The San Francisco Society of Women Artists closed in May, for the year, with a reception and musicale, given to the members at the home of its president, Miss Eva Withrow. The first exhibition will be held in November. Application for membership should be made to Mrs. Florence I. Tufts, 1000 Lake St.

### COLOGNE

The extensive exhibition commemorating the millenary of the incorporation of the Rhine province into Germany gives a comprehensive review of the development of the Rhine province. The art section includes the world-famous products of Rhenish goldsmith craft, brought to Cologne from churches all over the country. Models of the most important churches in the country illustrate the development of architecture. Plastic art is represented by original sculptures and an opportunity is given to study the most beautiful examples of Gothic style. Altar pieces by the school of Calcar, the apostolic figures taken from the cathedral in Cologne, and the marble altar piece belonging to the Stadel Museum in Frankfurt-on-Main are noteworthy.

The Rhenish school of painting is represented by Stefan Lochner's famous altar piece, transferred from the cathedral in Cologne; paintings on glass, and many other works. There are tapestries, furniture and diverse products of handicraft.

The Museum for East-Asiatic Art has been enriched by a valuable donation by Baron Sumitomo, of Osaka, Japan, in commemoration of his German teachers, Professor Adolf Fischer and Mrs. Fischer. The gift consists of six large volumes of plates and four volumes of text in English and Japanese, the donor's publication on East-Asiatic bronzes.

—F. T.

### LOS ANGELES

Under the auspices of the Russian Art Club of Los Angeles, an informal reception was held at the Los Angeles Museum on the occasion of the Russian exhibition now on display.

William Alanson Bryan, director of the Museum, has returned from his extended trip to South America, by way of New York, attending the meeting of Eastern Museum Directors' Association. While en route to Los Angeles he obtained the coöperation of a number of Eastern cities in the forthcoming Pan-American Exhibition to open at the Museum next November. Among the cities which will take the South American portion of the exhibit are Detroit, Kansas City, Washington and Buffalo.

An art gallery will be one of the features of the new Public Library now under construction. In the meantime, in the old quarters, the art department exhibits a collection of etchings by Arthur Millier.

Western art is shown at the Biltmore by "The Painters of the West," an organization of over twenty-five painters, among them Dana Bartlett, Maurice Braun, Benjamin Brown, George Cole, Carl Oscar Borg, Maynard Dixon, Clyde Forsythe, John Frost, Alton Clark, Arthur Gilbert, Thomas Hunt, Aaron Kilpatrick, Jean Mannheim, Arthur Hazard, Frank Tenney Johnson, Douglass Parshall, DeWitt Parshall, Hanson Puthuff, John Rich, Roscoe Shrader, Edouard Vysek, Armin Hansen, Orrin White, Jack Wilkinson Smith, Max Wiczorek, Charles Russell and Karl Yens. Cannell & Chaffin are holding a general show of California painters.

Earl Stendahl shows paintings by French and contemporary Americans at the Ambassador.

The Kanst Gallery has an exhibition of paintings by Joseph Birren.

—Elizabeth Bingham.

### NORRISTOWN, PA.

The second annual spring show of the Conshohocken Art League included fifty entries. Oils, water colors, pen-and-ink and chalk drawings, and sculpture were shown. Among the exhibitors were Samuel Yellin, Martha Hovenden contributed a portrait statuette, finely modeled. "My Madonna" by S. Gordon Smyth, Jr., which was exhibited in Philadelphia during Art Week, was among the paintings here. Other exhibitors included John F. Mullins, Herbert Clinton Beagary, Ida Davis, Thomas Egan, Elizabeth Collins, Joseph Collins, Margaret McF. Lukens, Margaret S. B. Molony and Katherine Webb.

### COLUMBUS

The summer exhibition at the Gallery of Fine Arts opened June 7, and continues through September. It comprises paintings by James R. Hopkins, Charles Rosen and Alice Schille, and works by American and foreign artists from the collections of John R. Goby and Franz R. Huntington. Shown with the Huntington collection are pictures by Monet, Sisley, Sorolla, Speicher and Bellows.

At the Clausen Gallery was held an exhibit of portraits by Susan Ricker Knox, including one of Archie Roosevelt as a boy and another of the poet, Cale Young Rice.

The Z. L. White Gallery showed landscapes by Maurice Stewart Hague.

### RICHMOND, IND.

William Dudley Foulke has been reelected president of the Richmond Art Association. Mrs. Paul Comstock and W. G. Bate were reelected vice presidents, E. C. Cline secretary, and Mrs. M. F. Johnston director of exhibits. J. Arthur MacLean, director of the Herron Art Institute, delivered an address at the annual meeting.

—E. G. W.

### COLORADO SPRINGS

An exhibition by local artists at Perkins Hall included F. Drexel Smith's "Evening, Estes Park," Robert Reid's "The Curtain," and works by Lloyd Moylan, J. I. McClymont, Charles Craig, Anne Gregory Ritter, NINETTE Barton, Nellie Carrol, Alice Craig and Dorothy Williamson.

### SPOKANE, WASH.

Paintings by Ambrose Patterson and works by members of the International Print Makers' Society were shown at the Grace Campbell Memorial Art Museum. Vachel Lindsay delivered a lecture on art in the course of the display.

### MILWAUKEE

Twenty-six etchings of birds and animals by Charles Emile Heil are at the Art Institute during June. The *Sentinel* says: "He is artistically descended from Hiroshige and Hokusai rather than from Courtois or Blanc."

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## CINCINNATI

The thirty-second annual exhibition of American art is "not so brilliant in color as they have been in some past years," says the *Enquirer*. "The quality of the exhibition is rather one of more reserve, but a reserve full of power and vigor, and not devoid of freshness and modern spirit. Nearly all the men we are accustomed to seeing represented are here in good form, generously contributing their finest canvases. This year there are a good many new names in the list, too, names that are distinguishing themselves everywhere and whose work adds important notes to the show. The local men and women have more than come forward. The rapid strides some of them have made is amazing.

"The water-color room is very handsome, and the little gallery devoted to black and white is finer than it has ever been, and includes the names of artists like Twachtman, Duveneck, Bellows, Speicher and Cassatt. Five galleries are filled with paintings. One of the most beautiful Friesekes that has ever been out here faces the entrance to the middle gallery. It shows a young woman lying on a chaise-longue outdoors, only partially shaded from the sun by the trees and by the light parasol of the girl sitting beside her. In contrast is Mary Cassatt's 'Mother and Children,' extremely human, warm and tender. Rockwell Kent's 'Admiralty Sound' is in the same gallery, cold, austere and unrelieved, singing the song of the North in clear, beautiful tones.

"Schofield has sent a handsome sunlit marine that is like a tapestry in its all-over design and in the completeness of its finish. A stunning full-length figure called 'Ballet Dancer in White,' by Robert Henri, is one of the high lights of the show. His two small heads of Irish youngsters, 'Hughie' and 'Sarah Burke,' are all Henri.

"This only scratches the surface of the exhibition. Sargent, Garber, Speicher, Hawthorne, Blumenschein, Duveneck, DeCamp, Melchers, and a host of others are here. The galleries are filled with handsome canvases, and it is only at an exhibition of this character that a clear idea can be formed of what American artists are accomplishing."

The Museum recently acquired a small canvas by Puvion de Chavannes, probably a study for one of his larger works. It is entitled "Au Clair de Lune." The figure of a woman in the moonlight is shown.

The Art Club has added to its acquisitions a painting by Frank Duveneck. It is a life-size nude figure of a girl, painted in Munich during Duveneck's best period. The brush work is free, and it is painted with much dash and sheer enjoyment. Not finished in the accepted sense of the word, as most of his canvases are, yet it is so complete and forceful in its mastery of handling and its quality of paint that it is a masterpiece.

Hughes High School has added to its fine collection of paintings by Cincinnati artists a canvas by Frank H. Myers.

The Art Club is sponsoring a series of weekly "art talks" over the radio. Ernest Bruce Haswell and H. H. Wesel are among those who have made addresses.

On Decoration Day the Cincinnati Art Club made its annual pilgrimage to the grave of Frank Duveneck at the Mother of God Cemetery in Covington. Members decorated the grave with flowers and a few of them made short talks.

## DETROIT

Three Michigan artists are represented in the Spring Salon in Paris. These are Frederick Friesekes, who is represented by two nudes; Gilbert White and George Hill. Mr. Hill, the least known of the three, was born at Sault Ste. Marie, and is still in his twenties. Another distinctly Michigan entry is the engraving of Henry Ford, done by Alexander Joseph Alexandrovitch.

The largest general exhibition of the work of Detroit amateurs and students that has ever been attempted is now hanging at the Board of Commerce. It combines the work of the Recreation Commission, which holds sketch classes every Friday evening during the school months, and selected work from the School of Fine Arts and the Detroit School of Applied Art. The instructors, Miss Hill and Miss Talmadge, have divided the work of the year into monthly topics which have proved so interesting as to hold the large enrollment of ninety.

—M. L. H.

## CHICAGO

Chicago's growth as an art center finds definite proof in the membership enrollment of 14,132 recorded in the 1924 annual report of the Art Institute, just off the press. "This figure is just double that found in our annual report of six years ago," says Guy U. Young, manager of the membership department of the Institute, "and it is also 2,109 more than the total membership enrollment of the Metropolitan Museum of New York, which was 12,023 for 1924.

"Despite the fact that the population of New York is twice that of Chicago, the desire to keep our record unbroken as leading the Metropolitan in membership has been a great spur to my department of the Art Institute. A keen rivalry has existed between the two institutions for some years, but the Institute has always been able to keep ahead.

"Chicago's increased interest in art is of two kinds, as far as Art Institute membership is concerned. There are the public-spirited people who look on membership in the Art Institute as a civic affair, realizing that their financial support makes it possible for thousands to visit the Museum on free days.

"But the majority of our members take advantage of the many lectures, concerts, plays and exhibitions which we provide during the course of the year.

"The new Kenneth Sawyer Goodman Memorial Theatre, where plays by the repertory company of the Institute's new school of dramatic art will be given in the fall, promises to increase still further the popularity of the Art Institute. Arrangements have been made to give members special privileges here."

For the dog days the Art Institute has arranged a number of interesting one-man exhibitions. The artists represented by these shows each have a most individual style and a new approach to painting problems. Professor L. N. Brailousky, a graduate of the Petrograd Academy of Fine Arts, will be one of the exhibitors. Cornelius Botke will show a number of his decorative landscapes, and Jessie Arms Botke will also have an exhibition of her paintings. Frederick F. Fursman, head of the Saugatuck Summer School, will show some of his out-door work; William Owen, Jr., winner of an Art Institute scholarship, will have a display of work done in Spain and other parts of Europe, and Charles Haag, the sculptor, will show a number of his wood carvings.

## BUFFALO

The Arts Club of Buffalo held its first exhibition in the foyer of the ballroom of the Hotel Statler, June 1 to 7. Only the work of members was shown. The following artists were represented: J. Balk, Grace R. Beals, Clement Beuchat, C. C. Bigelow, Carl Bredemeier, W. J. Clements, Ernest Davenport, Christy De Corse, Paul Duchow, Eugene Dyczkowski, Winifred T. Fallon, Frank Ford, Mary Heintz, P. G. Jablonski, B. Kaczmarek, Ferdinand Kebely, E. L. Kennedy, Benton Knight, A. Korda, Arthur Kowalski, Edgar Kowalski, Rosalba LaDuca, Sofia LaDuca, E. L. Leff, E. G. Milsom, Percy Murray, E. L. A. Pausch, Julia Pratt, Charles Rohrbach, John Ross, Dorothy Ryberg, Claire Shuttleworth, L. Spaeth, Margaret Stinson, Irving Williams, Cologero Scibetta, Ivan Lindhe, Louisa Hayes, K. Mitasoff, Joseph Varga, Harold Mann, George Laing, Anthony Sisti and K. Mitasoff.

The Albright Art Gallery recently acquired the last and one of the most important works of Abbott Thayer, "The Boy and Angel," through the Knox and Clifton funds, to be added to the Gallery's permanent collection. The purchase was made from the Thayer Estate, through the Milch Galleries. The picture is painted on a panel, 48 inches by 61, and represents a boy about thirteen years old who has just received a vision from the angel who is standing behind him and pointing out his possible future destiny. The painting is directly and freshly done, unlike many of Thayer's works which were worked and fretted over. In the lower right-hand corner the panel has not been completely covered, but the message has been told.

—W. M. H.

## TORONTO

Miss Lorna Reid has just returned to Toronto from a year spent in Europe. While in Paris one of her paintings, a Madonna, was hung in the Salon.

Mrs. Fred Houser, Mrs. Gordon Mills and Miss Marion Heustis are holding a joint exhibition at the galleries of the Woman's Art Association.

The exhibition of the works of the late Florence Carlyle, A. R. C. A., which has just closed at the Jenkins Galleries, attracted large crowds.

Sydney and Vernon March, sculptors, from Farnborough, Kent, England, were in Toronto recently en route to Orillia, where the gigantic statue is about to be erected, in Orillia, to commemorate the tercentenary of Champlain. The statue completed will be of white marble, with surrounding bronze figures on the base, and surmounted by the heroic figure of Champlain, which Vernon March has depicted as booted and spurred and wearing a steel corselet. The seven March brothers are all sculptors, and they manufacture as well as model all their statues. —A. S. W.

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## PHILADELPHIA

Walker Hancock has completed two bronze low relief portraits, one of Miss Elizabeth Trotter, who is now in the Sargasso Sea with the Beebe Expedition, the other of Ted Norwood, son of Robert Norwood, D. D., formerly of Philadelphia, now of New York. Ted Norwood was killed last year on an expedition to Nova Scotia.

At an exhibition in Lynchburg, Va., Paul Martel sold his portrait of "Miss Patterson" to the Woman's College.

The graduation address at the Philadelphia School of Design for Women was made this year by Harvey M. Watts. The traveling scholarships were awarded by the dean, Miss Harriet Sartain. The winners were as follows: The P. A. B. Widener European fellowship for achievement in practical design, Alice Dorothy Few; the George W. Elkins fellowship for fine arts and illustration, Peggy Goodell; Edna K. Greenfield fellowship, Doris Gerhart. A year's study in the school was won by Emma E. Lint. The Redwood F. Warner fellowship in practical design went to Kathryn Ellenberger; the P. Pemberton Morris fellowship in pictorial illustration to Alice H. Neel; the John A. Sartain fellowship for achievement to Blanche Schwendeman; the William J. Horstman fellowship and the alumnae award to Doriss Bland. The scholarship to the Pennsylvania Academy of the Fine Arts was won by Julia Bloch.

At the Widener Library, Broad and Girard Aves., there is an exhibition under the auspices of the American Institute of Graphic Arts of the "fifty best books of 1924."

The Sketch Club is holding an exhibition of old prints.

—Edward Longstreth.

## MONTCLAIR

An exhibition by artists of Montclair and vicinity opens at the Museum June 13.

## CLEVELAND

Contrasting examples of overseas art have interested Cleveland picture lovers this week. For advanced treatment of landscape and figure they sought the parish hall of St. George's Church, where were hung a number of canvases by Kasyas Shimonis, a young Lithuanian artist, who sees nearly everything in a symbolic light. Shimonis is highly susceptible to color, and in such pictures as "Joys of Childhood," where rainbow hues surround the little central figure, he is mystical as well. The collection, which is shown by a fellow-Lithuanian, Pranas Rimkus, is going next to Detroit and Chicago.

Color etchings by T. Francisek Simon, loaned by William Ganson Rose, form the first display shown in the beautiful new Public Library building. "Evening Silhouette of Hradcin Castle, Prague," full of poetic feeling; scenes along the Paris quays, and fine architectural renderings of old Prague buildings and bridges make up the most important subjects.

The Museum announces as its next exhibition the annual showing of contemporary American art, consisting of ninety invited pictures, a third of which will be by Cleveland artists who exhibited in the local display just closed. A traveling exhibition under the management of the American Federation of Arts is being made up from the Cleveland exhibition.

Rare Oriental textiles collected by Dr. Coomaraswamy, the gift of J. H. Wade, are new acquisitions at the Museum.

At the Gage Gallery a choice collection from the Vose Galleries of Boston is being shown. Paintings include examples of the English portraitists, Gainsborough and others, besides oils by Inness, Blakelock, J. Francis Murphy and many other American masters.

—Jessie C. Glasier.

## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by American artists.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Second international exhibition of the Pictorial Photographers of America, to June 15; Oriental textiles, shown by "Orientalia," to June 30.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Copies of paintings by Velasquez by J. Moya del Pino, to June 15; exhibition of British posters.

City Club, 55 West 44th St.—Photographs of Nantucket by Frederick Ackerman, to June 22.

D. B. Butler & Co., 115 East 57th St.—Old and modern prints.

Daniel Gallery, 600 Madison Ave.—Paintings by contemporary artists.

Dudensing Galleries, 45 West 44th St.—Modern French and American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—English pottery by Leach, Hamada and Murray, to June 30.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century English portraits; old masters and primitives.

Ferargil Galleries, 37 E. 57th St.—Decorative overmantels; screens and sculpture by Hunt Diederich.

Emil Fuchs.—Exhibition of paintings, sculpture and etchings at the Fine Arts Bldg., 215 West 57th St., to June 30.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings and sculpture by American artists; Anders Zorn exhibition, to July 8.

Holt Gallery, 630 Lexington Ave.—Decorative paintings.

Kennedy Galleries, 693 Fifth Ave.—Color wood block prints of the Orient, by Elizabeth Keith, through June.

Kleykamp Galleries, 3-5 East 54th St.—Exhibition of Chinese paintings, pottery, sculpture and jade.

Knoedler Galleries, 14 E. 57th St.—Paintings by French Impressionists.

Kraushaar Galleries, 680 Fifth Ave.—Group of paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Roman F. Melzer, 9 East 54th St.—Modern Russian furniture and Italian and French antiques.

Metropolitan Museum, Central Park at 82d St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; Japanese prints.

Milch Galleries, 108 West 57th St.—Paintings by American artists.

Montross Galleries, 26 East 56th St.—Special exhibition of water colors, through June; pottery by Varnum Poor.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.

N. Y. Public Library, Hudson Park Branch, 66 Leroy St.—Exhibition of Irish pictures and books from the Cuala Industries of Dublin.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members.

Persian Art Center, 707 Fifth Ave.—Dr. Ali-Kuli Khan's collection of Persian art.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Oct. 15.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century English portraits and modern bronzes and drawings.

Wildenstein Galleries, 647 Fifth Ave.—XVIIIth century and modern French paintings.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

## BOSTON

Paintings of Ships and the Sea is the title of a special exhibition now being held at the Robert C. Vose Galleries, Copley Square. Occupying a central position is "The Ancient Mariner" by William E. Horton, the portrait of an ancient square rigger under full sail, plunging heavily through the seas, coated with ice and sluggish with encrustations of seaweed and barnacles. Seldom does an idea come through so well in the transition from poetry to paint. Emil Carlsen's "Surf" has all the delicate tonalities for which this artist is noted, and Alexander Harrison has an ambitiously named canvas, "The Sea," that lives up to its name because it somehow conveys the essence of its subject. Jonas Lie is well represented by three differing pictures. Other marine painters represented are Marshall Johnson, Gordon Grant, W. F. Halsall, W. B. Tholen and Howard Russell Butler.

A new exhibition of paintings by Americans has been hung at the Casson Galleries. Conspicuous are four heads by Robert Henri, characteristically strong in design and vigorous in color. "Mount Washington," by Stanley W. Woodward, is powerfully constructed, and discovers accents of beauty in the veinings of snow down the sides of the peak. Above, for contrasting softness, is a vaporous sky. Another mountain picture is "California Pines," by William Keith. Other paintings in this exhibit include "Wood-folk" by Elliott Dainingerfeld, "Returning Home" by Matthew Maris and Gerald Alexander Moltinger, a landscape by Jose Weiss, "Isle of Wight" by Frederick Ballard Williams, "Springtime" by Frederick W. Kost, and "The Hill Top" by H. W. Ranger. Also on view is a handsome group of prints from the color blocks of Bertha Lum and from the color plates of Simon. This gallery also has on view Hogarth's portrait of Miss Rae, which was sold in 1852 at Christie's, London, for 500 guineas.

Decorated glass and china by Sidney T. Callowhill is being shown at the Society of Arts and Crafts.

The water colors by the Japanese painter, Yoshio Markino, recently shown at the Vose Galleries, are at the Boston City Club for the remainder of June.

The June bulletin of the Museum of Fine Arts, Boston, contains a detailed and illustrated description of excavations in Egypt and Ethiopia, 1922-25, by the museum's field staff, written by Dr. Reisner.

For the commencement season at Harvard the Fogg Museum has prepared a special exhibition of selected prints.

Prints representative of the work of the pre-Raphaelite painters are being shown at the Boston Public Library.

—E. C. Sherburne.

## DECATUR, ILL.

The Art Institute has acquired a painting by Robert Henri entitled "Indian Girl in a Blue Wrap."



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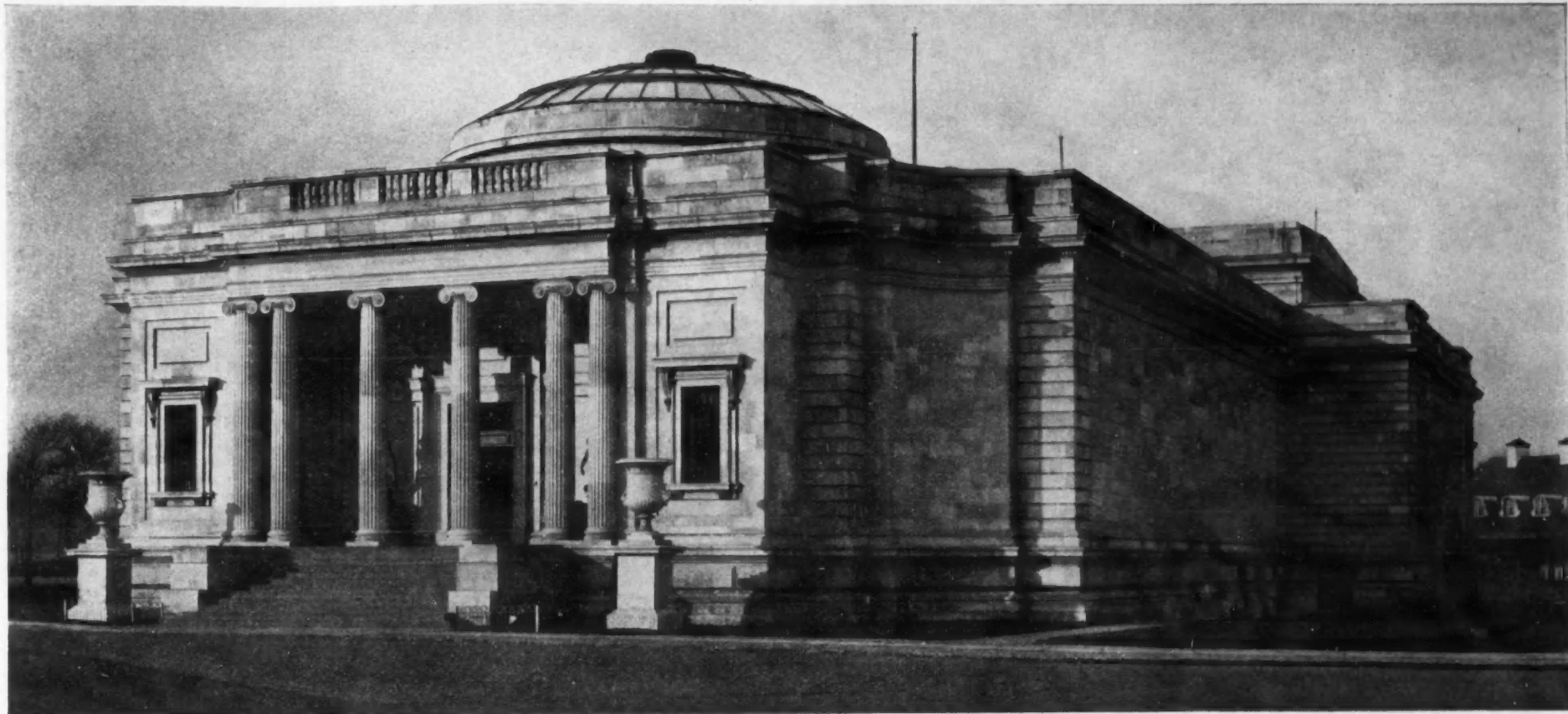


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Editor of *The BURLINGTON MAGAZINE* and Art Editor of *The DAILY TELEGRAPH*



THE LADY LEVER ART GALLERY, PORT SUNLIGHT. FROM THE NORTHEAST.

It is with difficulty that the average Englishman can bring himself to regard the average American as a foreigner; and yet we English see that American visitors to our shores share with our much less intimate friends from the European Continent, a tendency to overlook some of our most interesting places and to concentrate their attention on what might be termed guide-book sights. They incline to take the word of some journalist employed by a travel agency, who may be imagined saying, "If the visitor has only one day to spend in England he should (rising at five-thirty a. m.) visit Westminster Abbey, St. Paul's Cathedral, the Tower, the British Museum, the Victoria and Albert Museum, the National Gallery and the Tate Gallery (breakfast at the Midland Hotel). He should then proceed to Stratford-on-Avon by automobile and return to one of the convenient southern ports en route for Paris."

This is undoubtedly good advice—as far as it goes, but it does not go far enough. It may seem ludicrous to compare such a schedule of English travel with the time-table of American visitors who come to England with the primary object of studying English art. But it is to be remembered that to visit the tomb of a hero or to see the Old Curiosity Shop or even to eat steak-and-kidney pudding at "The Cheshire Cheese" (into which, by the way, quite contrary to the established superstition prevalent on trans-Atlantic steamboats Dr. Johnson never appears to have entered in his life), requires a much shorter time than to visit, with any conceivable spiritual advantage, a great picture gallery or museum. The comparison is not really as ludicrous as it may seem at first sight. If the American visitor to Great Britain be interested primarily in art and if he has "only one day," he had best spend the whole of it in the National Gallery, though we would not deny him an hour for lunch and a run around the streets on the top of a bus—which, as Mr. Gladstone was fond of reminding the American visitors of his day, is the best way to see London.

But supposing our imaginary but typical artistic friend to have a few weeks to spare, and supposing him not to have exhausted all of them in London, what should he do with his time? Without a word of advice he will probably do

what thousands of American visitors do every year. He will look up his Baedeker and make a round of what are described as the "chief provincial centres." He will go to Birmingham, Manchester, Liverpool, Edinburgh and Glasgow. If he is still more thoroughly advised he will also go to Aberdeen. In most of these "centres" he will find little of artistic interest except the Municipal Art Galleries in which he will find collections for the most part formed by perfectly incompetent municipal committees. In one of these cities the splendid art gallery is virtually "managed" by a body of town Councillors and known as "the Parks and Galleries Committee," who apparently devote Mondays, Wednesdays and Fridays to ordering "Please keep off the grass" signs and organizing the supply of ginger-pop on sale at the bandstand, thus leaving them free to consider the purchase of works of art on Tuesdays and Thursdays.

What is wrong with the big provincial

galleries of Great Britain is that they are not under the control of one well qualified and specially trained individual, but are organized by a mob of people who know no more about art than about the planet Mars. Were it not for the great and innumerable gifts made by private collectors to those institutions, they would not be worth visiting; the experience of walking through the vast corridors of the Glasgow Municipal Gallery would not be worth the railroad fare from London to Glasgow—would hardly be worth the tram fare from Glasgow Central Railway Station to the Gallery. As it is these Galleries are really worth visiting and no wise American who goes to England will neglect them.

Having exhausted the Municipal Galleries, the American visitor either leaves the country or else he obtains access to some of the great private collections. That is often a tedious business, for now-a-days private people are so continually plagued by applications from

those who wish to walk about all the afternoon in their houses that they often do, excusably enough, discourage at any rate casual visitors.

There is one great Gallery in England that very few guide books, either English or American, ever mention. It is the Lady Lever Gallery, at Port Sunlight. There are many reasons why Americans should make a point of going there. First of all, because it represents the artistic life work of a very remarkable figure, the late Viscount Leverhulme, who in the course of his long and active life succeeded not only in washing the hands and faces, the clothes and floors, the dishes and windows of the whole civilized world, but also in forming a huge and varied collection of English and other works of art, the result being the construction of the Gallery which he characteristically dedicated to the memory of his wife. Another reason for recommending a visit is that many Americans either embark or dis-

embark at Liverpool; and that exceedingly interesting town, Port Sunlight, with its great garden city and soap factory, is just across the River Mersey from that city, which moreover contains one of the most important Municipal Galleries in the country. Further the Gallery is open daily free of charge to the general public.

But these reasons are not the chief ones. The Lady Lever Art Gallery is unique, because it is the most English Museum in England. Lord Leverhulme had an unquenchable passion for English art, not only for paintings, but for every sort of work of art that reflected in any degree the spirit of the English race. Now, in the great Municipal collections of England one sees only English paintings, drawings, prints, and sculptures. Furniture, pottery, porcelain and other art objects and works of craftsmanship are either not represented at all or else the collections are not sufficiently complete to give a true idea of the development of the particular art in question.

Mr. C. Reginald Grundy in the introduction to his brochure on the Gallery and its contents thus describes them:

"The Lady Lever Art Gallery is conceived on somewhat similar lines to those of the Victoria and Albert Museum, South Kensington. It is by no means confined to the representation of painting and sculpture, but also contains a wide variety of examples illustrating the finer types of the industrial arts. Its range includes furniture, ceramics, textiles, engravings, and armor. There has wisely been no attempt to make any of these departments completely representative—an impossible task in any but a vast national museum—but attention has been concentrated on endeavoring to bring together the finest specimens of a limited number of especially interesting types of art, and in this way a series of collections has been accumulated, of which several are almost unrivaled in their particular spheres. Perhaps the closest parallel to the Lady Lever Gallery may be found in the famous Wallace collection, Manchester Square, London. While, however, the latter, though cosmopolitan in its scope, derives its chief attraction from its French elements, the Lady Lever collection is predominantly British, and, instead of being con-



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financed entirely to retrospective work, includes numerous examples by living British artists. A third point of difference is that whereas the Wallace collection is housed in a private residence, adapted to some extent for the purposes of a public institution, the Lady Lever Gallery has been specifically designed for its purpose and embodies the latest ideas of museum construction.

"The building was formally opened by H.R.H. the Princess Beatrice on Dec. 16, 1922. It has been designed by its architects, Messrs. William and Segar Owen, of Warrington, in a simple and dignified classical style, depending for its effect on its correct and symmetrical proportions. Standing on an island site in a central position in Port Sunlight, the structure covers over an acre, its ground area being thus slightly larger than that occupied by Westminster Abbey, excluding the cloisters and chapter house. It is planned in the form of a broad-stemmed cross with slight projecting arms, the length of the building being 364 feet and its greatest breadth 140 feet. Built of Portland stone, the solidity of massive masonry is relieved by a deep stylobatic base and the effective treatment of the main cornice and parapet walls. The principal relief, however, is afforded by the four handsome Ionic porticoes, each approached by a broad-fronted flight of steps, which mark the principal entrances, one of which forms the central pature of each façade. Variety is attained by that in the west front being tetrastyle or four-columned, while those on the north, south and east are hexastyle or six-columned. The sky-line is effectively broken by the introduction of two domes which rise to the right and left of the attic story crowning the central hall.

"The latter, 130 feet long by 25 broad, forms a leading feature of the interior, the ground floor of which

contains twenty-four galleries. These include the two sculpture rotundas, each 42 feet in diameter, and crowned by toplighted domes; the central hall and north and south galleries, given over to oil paintings and furniture; seven galleries hung with water-color paintings and drawings; five apartments given over to china, the tapestry, Masonic, Tudor, William and Mary, Queen Anne and Napoleon rooms; and the china hall."

#### Paintings

The pictures in the Lady Lever Art Gallery are its most conspicuous feature and it is that section which attracts the greatest attention on the part of visi-

tors. Pictures, of course, of all works of visual art have the widest appeal because the painter and draughtsman has the privilege of being able to bring the observer into contact with a definite view of life, with a personal philosophy and with a series of logical ideas. His art is far more flexible, more subtle and more human than is the art of the cabinet maker, the potter or the silversmith. For these reasons any complete account of the Port Sunlight Gallery would have to contain a full discussion of the graphic and plastic art it contains. But the Lever collection of pictures is not essentially different from those to be seen elsewhere in England and it may be sufficient here merely to

mention a few characteristic pictures, so as to show how very representative this part of the collection is. There is no need even to outline the short and fairly familiar history of English painting in order to make the nature of the collection clear.

Generally nothing is easier than to tell, roughly, the period to which an English painting belongs, because of the effects of time on pigment, varnish and canvas, because of the clues afforded by the subject depicted, by the costume of a sitter, the appearance of a room, the architecture of a street, the modes and manners of life, and because of the style of the picture itself which reflects the outlook of the time to which it belongs.

That being so the visitor should have little difficulty in mentally rearranging the collection of pictures to his own satisfaction and in accordance with the facts of history. Such rearrangement, it must be confessed, is necessary, for the Gallery is large, the walls badly overcrowded and the large catalogue is not yet published.

The XVIIIth century is fairly well represented by portraits. Sir Joshua Reynolds has the delightful double portrait of "Miss Paine and Miss Polly Paine," daughters of James Paine, the architect. It shows, on the spectator's right, two young ladies seated at a musical instrument, while on the left is a window through which the sky is seen. A tit-bit of information connected with the window may be sufficiently entertaining of record. While preparing a catalogue of the pictures for Lord Leverhulme I was struck by the oddity of the composition of the picture, with both of the figures on one side of the canvas, which is unusual in Reynolds' work. Close examination of the pigment revealed traces of another figure occupying the part of the canvas now occupied by the window, and investigation in early literary sources proved that Reynolds had originally painted the two beautiful young ladies in the company of their mother. Obviously some former owner of the picture found it more agreeable or more remunerative to eliminate the old lady. Perhaps Lord Leverhulme's trustees will consent to restore the painting to its original condition, which in all probability would not be very difficult.

At least one other example of Reynolds is noteworthy. Everyone has heard of the painting by Reynolds of Elizabeth, one of the beautiful Misses Gunning of Georgian times; and most people have heard of Gainsborough's charming late portrait of Princess Augusta Sophia, second daughter of George III; of Romney's "Sarah Rodbard," of Hoppner's "Lady Elizabeth Howard," of Lawrence's "Elizabeth, Countess of Derby," and of Wilkie's portrait of Queen Victoria. Wilson, Turner, Girtin, Cozens, and Etty are all well represented. There is a magnificent example of John Crome, "Marlingford Grove"; and a fine Constable, "East Bergholt Mill." The latter has also a modest but wonderfully beautiful water-color drawing of



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East Bergholt Church, which has a curious and touching history. When it was painted in 1810 Constable, as a youth, was deep in love with Miss Bicknell, the granddaughter of the Rector of East Bergholt, who, sceptical of the young genius' prospects, made it his business to separate the pair. Constable having departed to London, sent the drawing of the church to his mother who, with or without a hint from her son, presented it to the rector in Constable's name. The only result was a cold letter of acknowledgment and a banknote to cover the value. As everybody knows, Constable, who was a man not only of quality but of character, eventually "made good," married the girl, and received a legacy from his wife's grandfather of £4,000. These are but examples picked almost at random from the more important XVIIIth century exhibits.

By far the most striking part of the picture collection, however, consists of celebrated pictures by members of the Pre-Raphaelite Brotherhood. Those who are old enough to remember the magnificent advocacy of John Ruskin, the hostility of the daily, weekly and monthly press, the spirited letters to editors, the impassioned replies and defences, the heated discussions in exhibition rooms, the disturbing advent of Whistler, when wit and cynicism crossed swords with the fervent religious estheticism of the day, will find in the Port Sunlight Gallery a collection of Pre-Raphaelite pictures once so notorious that they will appear as the embodiment in solid pigment of the phantasmagoria of the distant past. There is Ford Madox Brown's allegorical and yet peculiarly literal "Cromwell on his Farm," which occupied the artist no less than twenty-two years; there is Rossetti's poetic vision of "The Blessed Damozel," there is Holman Hunt's "Scapegoat" to paint which he felt compelled, as now seems so unnecessary to us, to pay a special visit to the Holy Land (What believers in "local color" in the literary sense the Pre-Raphaelites were!) There is the same artist's

tremendous *tour-de-force*, "May Morning in Magdalen Tower" with its wonderful row of chubby and angelic choir boys and its startlingly rosy morning sky; there is Millais' "Sir Isumbras at the Ford," shown together with the original sketch, with the famous "Punch" cartoon of it, and with the sham antique poem that was the heart of the whole amazing undertaking; there is, last but not least, the once much-criticised "Be-guiling of Merlin," by Sir Edward Burne-Jones. Besides these extraordinary works, which represent one of the most celebrated and the oddest movements in the whole history of modern art, there are many lesser Pre-Raphaelite and related pictures and a considerable number of drawings of the period, special emphasis being put on a series of studies by Burne-Jones.

Whistler, unfortunately, is not represented, except by a small drawing. Lord Leverhulme latterly greatly desired to obtain at least one example of Whistler's art, for he saw that although Whistler was an American, he so profoundly influenced English painting and so splendidly contributed to it, that no collection of English paintings is complete without an example of Whistler's art. However, except for the Whistlers in English public galleries such as the Tate, England has few examples and these scarcely ever appear in the sale rooms. America possesses by far the greater number and the best.

Formerly the Gallery did not contain any notable examples of Turner, but shortly before Lord Leverhulme's regrettable death last May, he had the good fortune to acquire a magnificent series of Turner water colors which go far to fill a serious gap in the catalogue. The remainder of the picture section of the Gallery is occupied by a very large number of more modern paintings. These include, again, numerous well-known pictures, such as Pinwell's "Gilbert à Beckett's Troth—The Saracen Maid," Lord Leighton's gigantic "The Daphne-phoria," Orchardson's "The Young

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"LANDSCAPE NEAR TIVOLI"

By RICHARD WILSON



Duke," and Hubert von Herkomer's highly descriptive "The Last Master," while more recent artists like Strang, Farquerson and others are well represented.

In the modern work there is little included that is novel or experimental, but the modern pictures if they do not stand for artistic originality, certainly represent in a remarkable way the currents of taste that have, until quite recently, prevailed in England. Thus, as history, the whole collection may be regarded as both accurate and, humanly speaking, complete.

#### Furniture

The furniture in the Gallery is distributed throughout the main picture gallery and in some of the other rooms together with pictures, pottery, needlework, etc. While there are a number of special period rooms, roughly speaking, the whole collection of furniture represents English craftsmanship from Tudor times until the end of the XVIIIth century. When I say "represents" I mean that there is not only a long range of average examples, but that there is a considerable number of precious pieces the like of which have for the most part vanished and are not to be seen even in most extensive collections. This is particularly true of the Lever Gallery collection of furniture from the XVIIth and XVIIIth centuries. Mr. McQuoid, in the course of his introduction to one of the great catalogues soon to be issued by the firm of Batsford, of London, deals with this question. He reminds us that from the end of George IVth's reign until about 1850, ponderous efforts in mahogany, garish ormolu, and so-called "papier mâché" had more or less represented the efforts of furniture makers; during the reign of William IV and to early Victorian times these efforts being enlivened from time to time by the introduction of contemporary reproductions of French furniture in imitation of the previous, the styles of Buhl and Louis XV, no doubt induced by the *entente cordiale* existing then between Victoria and Prince Albert, and Louis Philippe, and later these same sentiments continued with Napoleon III. These rather glaring foreign specimens found favor in the drawing rooms of well-to-do Londoners, causing them to relegate their Chippendale, Hepplewhite and Sheraton to the attics and servants' quarters, and in some instances even to destroy such Tudor and Jacobean oak as had strayed up to the metropolis, to make way for what was considered the height of fashion in furnishing.

But matters reached a climax when novelties in English furniture were exposed to view in the British section of the 1851 exhibition, held in the Crystal Palace building in Hyde Park, London. In the *Illustrated Exhibitor*, which formed the catalogue of this enterprise, can be seen some of the appalling objects that represented British taste in the middle of the XIXth century. Meanwhile, a revulsion against these debased forms of art was set on foot by such men as Ford Madox Brown, Rossetto, Holman Hunt, John Everett Millais, J. Collins, Thomas Woolner, and F. G. Stephens, five of whom formed the Pre-Raphaelite Brotherhood. Their numbers were, a few years later, strengthened by the addition to their ranks of Edward Burne-Jones, William Morris, A. C. Swinburne, George Meredith, and Norman Shaw, the varied accomplishments of these men forming a most successful and practical effort towards the revival of design, construction and workmanship. From the work of this group of artists can be traced the change in English taste from the heavy mahogany products or tawdry imitations of the second Empire, back once more to the love of Tudor and Stuart oak, the picturesque freedom of Carolean walnut, the simplicity of George I furniture, the charm of Chippendale, and the fanciful delicacy of Adam and his followers. Such firms of cabinet makers as Jackson & Graham, Collinson & Lock, and Wright & Mansfield were quick to perceive the change that was likely to affect public taste, the latter firm being responsible for accurate and beautiful reproductions of Chippendale chairs and cabinets, that, after sixty years' wear and tear are, in these days, difficult to distinguish from the original examples.

By about 1865 this new revolution of taste had firmly established itself and it was just then that young Lever started his long career as a collector of works of art.

The Lady Lever Art Gallery possesses no piece of furniture earlier in origin than the year in which Queen Elizabeth was crowned, 1558. This is not surprising, for there are really only a few genuine specimens of such furniture in existence. The reasons for this are that before the dawn of the Elizabethan area there was very little furniture in domestic houses, however splendidly designed and however spacious these might be. In this respect the modern habit of staging Elizabeth plays is perfectly justifiable. The great bare halls with one heavy



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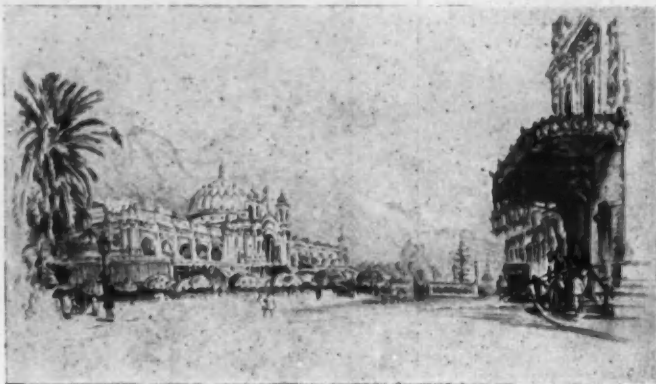
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THE ENGRAVINGS OF DIRK VELLERT—By A. E. Popham  
THE ETCHINGS OF ELSHEIMER—By Professor Arthur Hind  
SOME LITHOGRAPHS OF THE PAST AND FUTURE—By John Copley  
THE WOODCUTS OF THOMAS BEWICK—By Professor Selwyn Image  
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"THE STORY OF THE DECAMERON"

By J. W. WATERHOUSE

table, a bench or two and a chair or two as shown in the modern settings of Shakespeare's plays reflect very accurately the decorative tendency of the time. With the spread of wealth and luxury and with the increased knowledge of the manners and customs of foreign peoples that was one of the most marked characteristics of the great Queen's reign, it slowly became the established habit in England for gentlemen to build more elaborate, larger and more comfortable dwelling houses. And there was, as one might say, a corresponding movement away from stone and towards wood. Oak, especially in the early years of the new domestic life, was the favorite material. It was used to cover internal walls, often right up to the ceiling, it was used to make more and more chairs, for chairs had been regarded until then the refuge of the corpulent and the aged, not a necessity of everyday life. Beds were in the same category; one was born in a bed, but it would have been thought effeminate or ridiculous in a strong man to confess that he could not sleep in any odd corner but had to undress and climb into bed and cover himself up with bedclothes in order to indulge in sleep.

The old English craft of tapestry weaving played a great part in the development of English furniture, and there is little doubt that the finish, the color and the beauty of English textiles when applied to articles of furniture such as chairs had an enormous influence in increasing the refinement of the woodwork. A delicate piece of textile on a heavy and roughly made chair was so obviously out of place that it became imperative in the interests of consistency to introduce more elegant and lighter styles of woodwork. Towards the end of Elizabeth's reign walnut wood to some extent took the place of the more robust oak, and this opened up new possibilities for the craftsman, both as regards design, surface treatment and color. Walnut furniture inlaid with marquetry came into vogue. The richest of Elizabethan and Jacobean rooms must have been gay places, occupied as they were with varnished, painted or inlaid furniture and paneling, and with gorgeous tapestry wall hangings.

The Lady Lever Art Gallery contains a number of characteristic pieces from those early days of English cultivated life. There is for instance a notable oak chest, the styles, rails and panels of which are inlaid with marquetry, the arches being surrounded by nail heading and the front intersected by carved terminal figures of men and women. The date of this article must be about 1595. Another oak chest dates from about 1640. It is considerably larger, is more highly stylized, and there is evidence of the influence of the Dutch designers. Then there is a most interesting bed constructed of both oak and walnut with an attempt at elaborate carving on the back. Walnut chairs of beautiful and

characteristically English design are to be seen in the main gallery where there is also a fine Tall Clock veneered with walnut inlaid with panels of floral marquetry. Such clocks first became fashionable about 1680, the earliest known dated example being that presented to the Worshipful Company of Grocers, by one Phineas Shower, a druggist, in the

year 1683. The Lever clock is of very early date. It is marked with the maker's name and place of residence, "Windmills, London," and was probably constructed about three years after the one just mentioned; that is to say, about 1686. Besides these larger articles, which of course include different kinds of tables, buffets, settees, etc., there are a

number of odds-and-ends, often exceedingly graceful and curious in design, such as spinets, virginals, a four-post model of a doll's bed, a child's toy bed, tric-trac tables, dressing stools, mirrors, card tables, wassail bowls and a hundred other objects "too numerous to mention."

During the twenty-five years follow-

ing the accession of James I there was not any great change in oak furniture and paneling though the paneling tended to become more intricate, and ornamental inlay came more and more into fashion. Towards the end of Elizabeth's reign it had become extremely popular, at any rate with the rich. In conjunction with elaborate carving it is often



"UNA AND THE RED CROSS KNIGHT"

By G. F. WATTS





"AN IDYL OF THE '45"

By SIR J. E. MILLAIS

found in the lighter sorts of furniture made specially for the use of ladies. A good example of this kind of contrivance, in the Lever Gallery, is a backgammon or tric-trac table which has a wonderful inlay. It is not, strictly speaking, English at all, and may be South German or North Italian in origin. This is characteristic of one of

the currents of taste of the time which sought stimulation and satisfaction in the importation and reproduction of more or less esoteric foreign patterns. There followed the introduction of armless upholstered farthingale chairs. In the time of James I we find the first traces of that "precious" attitude to furniture that has today become such a de-

lightful vice. The greatest care was taken of particular specimens, they were kept apart and shown only to the few who appreciated them and only royalty and aristocracy were permitted to sit on the too valuable chairs and settees. With the Restoration the museum mind dominated the situation. Furniture was copied to a greater and greater

extent from foreign models, the artist was discouraged from his true business, and the life was sucked out of the whole craft.

The walnut furniture of the Stuart period varies greatly in quality and design. Special attention was given at this time to the chair, which underwent an interesting process of development in

England, a development which can be most advantageously studied in the Port Sunlight Gallery. By the third quarter of the XVIIIth century luxury and extravagance of design had become the order of the day in whatever circles money circulated, and we find in the furniture of those years as represented in the Lever Gallery a plentiful evidence of whim and caprice. Charles II and his mistresses indulged in a sort of competition in extravagance, but it was an extravagance that was less vulgar than might be supposed by a casual reader of the life and times of Nell Gwyn. Taste, though of a kind that does not correspond to ours, undoubtedly dominated the fashion of the Restoration. Seaweed marquetry, bleached walnut, veneer cross-cut from the bough in order to resemble the oyster shell, greened stained ivory no doubt represented the frivolous pleasuremaking of court and country, but style and taste and artistic inventiveness were part and parcel of the whole. The small table in the gallery (No. 52), to mention only one piece, represents the spirit of the time at its best.

"After Queen Anne's reign, when the old traditions of English life began rapidly to change, the country was on a sounder footing than it had enjoyed during the previous hundred years, and the restlessness pervading the people from the reign of James I to that of William III gradually gave way to a comparatively peaceful sense of security, and although picturesque romance in houses, furniture and dress had begun to disappear, this sentiment in domestic life was replaced by a certain elegance of taste and form, though entirely different to that pervading the XVIIIth century."—Macquoid.

At the beginning of what is roughly called the Georgian period, mahogany was introduced into England, and the term pre-Chippendale is applied to English mahogany furniture made between 1722 and 1735. Good examples of this type are the remarkable series of sideboard tables in the long gallery. Towards the end of Charles II's reign the semi-communal life as represented by furniture gave way to private domestic life, and this change may easily be traced in the evolution of what may be called the parlor furniture of the time. The designs gradually became lighter and lighter until the advent of Thomas Chippendale, who came to Conduit Street, London, in 1749. This enigmatic figure, the publisher of the celebrated "Gentleman and Cabinet-Maker's Director," exploited the disturbed tastes of the day with a superhuman cunning. He was the cleverest dealer in the an-



"MAY MORNING ON MAGDALEN TOWER"

By HOLMAN HUNT





QUEEN ANNE ROOM, LADY LEVER ART GALLERY

nals of dealing, and he knew how to understand the wants of Everyman and how to supply Everyman with whatever could be made at a profit. Among other styles he specialized in fanciful Chinese artistry and did much to establish that curiously persistent vogue in England; a vogue that has continued in one form of art or another through Whistler and down to the present day.

The Lady Lever Art Gallery is rich in examples of *chinoiserie*, some fairly ancient and some fairly, or perhaps even quite, modern. The influence of Adam, Hepplewhite and other familiar names can also be traced distinctly in the Port Sunlight Gallery, and there may be traced also, for those who spend some time over the study of the subject, the effect of all sorts of lesser fashions that scarcely seemed to have vitality or originality enough to leave permanent traces on the art of English woodwork. These, supplementing the more significant examples represented, give, even to an uninformed visitor, a wonderful impression of the history of a craft that is perhaps more intimately bound up with the story of English civilization and culture than any other art or craft in which the English genius has participated.

### Ceramics

The large collection of pieces of pottery and porcelain is impossible to describe in detail. Lord Leverhulme was from his early years a keen collector of ceramics. At the age of nineteen, if my memory serves me right, he made

his first purchase of a work of art. It was a piece of ceramic ware. Before he died he had formed a magnificent collection, or, rather a series of collections, of examples of the potter's art. I remember being told how on one occasion, when a very important collection of Chinese porcelain was placed on exhibition at a well-known London dealer's gallery, Mr. Lever, as he then was, entered and quietly asked if he might look round. The proprietor consented, but without enthusiasm; for the little elderly man hardly appeared to the experienced dealer as a likely purchaser. However, he showed him round the cases for half an hour, but not a single reference to a price was made. Presently the proprietor was interrupted by his salesman telling him that an old lady upstairs showed symptoms of serious interest in a not very expensive little bowl. The proprietor flew off and made sure of the deal. On descending again, Mr. Lever was still continuing his silent examination of the cases. Presently the following conversation took place:

"I hope you have seen something to interest you, sir."

"Yes."

"Is there any particular price now that I could—"

"No."

"Some of them are quite inexpensive. That little plate, for instance, costs, if I remember rightly, twenty pounds. Perhaps I may take it down for you."

"I've seen it."

The proprietor gave the fellow up but the latter still continued to prow

among the cases. At last he came forward and quietly asked the proprietor now much he wanted for the whole collection. The incredulous proprietor asked if he might know the visitor's name. "Lever," came the answer; "Lever, Port Sunlight."

In fifteen minutes the collection had changed hands and the exhibition had to be stopped. By these characteristically rapid methods Lord Leverhulme managed to form his collections without having to spend more time than he could afford.

The cream of his purchases of ceramic ware can now be seen at Port Sunlight. The majority of the pieces are Oriental, and, of the Oriental pieces, those of Chinese origin predominate. Lord Leverhulme belonged to the generation of collectors who were at the height of their activity before the excavations carried out in China during the present century had taken place, or, at any rate, before the large number of amazing early works of Chinese art thus revealed were sufficiently well known in Japan, Europe and America for collectors in these countries to realize their significance. In the heyday of Lord Leverhulme's career as a collector it was supposed that the art of China, so far as ceramics were concerned, was fully represented by the later wares, of which those belonging to the K'ang Hsi period (1662-1722) are typical. Consequently, in the Lady Lever Art Gallery Collection of Chinese ceramics there are no very early pieces, although Lord Leverhulme was latterly occupying himself with styles of somewhat earlier date than those which originally interested him. Some of these are to be seen in the gallery, but the great majority of the exhibits are late in date.

In addition to the Chinese work, there is an interesting and delightful collection of Wedgwood ware. To understand the historical significance and authentic relationship of these dissimilar types, the visitor will be aided by a few notes. Mr. R. L. Hobson, of the Department of Ceramics at the British Museum, has, in an introduction to one of Messrs. Batsford's three forthcoming catalogues (on the paintings, the ceramics, and the furniture), made just the sort of comment that will, I think prove most useful to the present reader, and from this I take the liberty of quoting:

"The catalogue of the ceramic collections in the Lady Lever Art Gallery covers a wide span. It begins with Old Chinese porcelain and ends with Wedgwood, the work of the master potters of the East and of the 'prince of potters' in England. The width of the world separates the two geographically, and in style they are as the poles apart. But both were engaged in an industry fundamentally the same, and both have had a great and abiding influence on the ceramic history of the world.

"To the Chinese we owe porcelain itself, which is perhaps the most wonderful of all the potter's triumphs: white, translucent substance perfectly suitable alike for table wares and for the most exquisite ornaments, a clean and almost stainless material, impervious to moisture, and able to resist powerful acids. Moreover, the Chinese artists, with their natural gifts for color and design, have shown the world how to decorate the white porcelain in the most attractive styles, furnishing models which the Western potters have striven for two centuries to follow and tried in vain to improve.

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STATE BED

ENGLISH, CIRCA 1708

and when it first found its way to Europe, about the XIIIth century, it was, and for long remained, a mystery. In the XVIth and XVIIth centuries serious attempts were made in Italy and France to discover its secret, or, at any rate, to produce a colorable imitation of the material; but it was not till the early years of the XVIIIth century that the chief difficulties were overcome. The materials—china stone and china clay—necessary for the manufacture of true porcelain, and the proper method of using them, were discovered in Saxony by J. Bottger, of Dresden, about 1709. The famous Meissen factory resulted; and in spite of all efforts to preserve the secret, numerous factories were started within a few years by kings and princes in other states of Central Europe. Meanwhile the French had developed with success a method of producing a white and translucent material by mixing a glassy frit with sand and clay, and had definitely established the

manufacture of artificial porcelain.

"In England the porcelain industry was a late growth. It sprang from private enterprise about the middle of the XVIIIth century, and developed at first on the French lines. The ware made at Bow, Chelsea, Worcester, Derby, etc., was not the true hard porcelain of China and Meissen, but an artificial 'soft-paste' ware of the French type. True porcelain was first made in England at Plymouth about 1768, and for a short time at Bristol; but the English potters generally favored the softer type, and eventually (towards the end of the century) evolved an admirable composition which is a compromise between the hard and soft paste, the true and the artificial porcelain, and still holds its own as the typical English ware. True porcelain was adopted in France about 1768, and that beautiful but expensive material, the old French soft paste, soon afterwards disappeared from the market.



WALNUT CHAIR

ENGLISH, CIRCA 1680



RED LACQUER WRITING CABINET

ENGLISH, ABOUT 1700





FAMILLE VERTE VASE

K'ANG HSI



BLUE AND WHITE DISH

K'ANG HSI PERIOD



FAMILLE NOIRE VASE

K'ANG HSI

"But even where the material of European porcelain had only a superficial resemblance to the Chinese, the influence of the East was abundantly apparent in the decoration. It is true the European style of decoration, evolved at Meissen and developed at Sèvres, has played in the past and still plays a leading part in ceramic ornament; but the old factories were reared from the first on Oriental food and never quite lost their taste for it. It is not possible to prove this thesis in the Lady Lever Art Gallery, for the collections there were not designed to illustrate the development of European ceramics. A late Crown-Derby service, a late French hard-paste service, and a few odd specimens of soft-paste Sèvres, are all we have to consult, and incidentally they are all decorated in the European style. But the proof is abundant elsewhere; and it will be accepted without demur that the porcelain of Europe derived its first impetus from China and has since remained a willing slave to Oriental influences.

"Chinese pottery and stoneware are also highly distinguished; but their influence on the world's ceramic industry has been less conspicuous. Pottery is indigenous in every country, and it has developed everywhere on more original lines than its exalted kinsman, porcelain. The various wares made in Staffordshire in the middle of the XVIIIth century are quaint, often bucolic, but racy of the soil. The salt-glaze, agate wares, tortoise-shell, and early cream wares are delightful things, displaying much skill and originality and, except for an occasional imitation of the Chinese, scarcely betraying any foreign influence at all. It was among these things that Josiah Wedgwood began his career as a potter; and the earliest efforts of this restless and enterprising spirit were directed to the improvement of the local wares. In his hands the cream ware became refined 'Queen's ware,' the keystone of Wedgwood's industrial success: from the agate ware developed his elegant marbled glazes. In these and in his other 'useful' productions, Wedgwood did not depart far

from the normal traditions of the trade. It was in his ornamental creations that he broke new ground and indeed effected a revolution.

"Here he turned his back resolutely on modern Europe and the Far East, and looked for models in the arts of ancient Greece and Rome, which were now becoming familiar from the excavations at Herculaneum and Pompeii. The taste of the day, directed by fervent antiquarians like Sir William Hamilton, had turned definitely to the neo-classical, and Wedgwood determined to consecrate his art to the new vogue. Vases of pottery, marble, and glass, found in the tombs and ruins of Italy, supplied him with models for form and material. His favorite designs were based on classical paintings and bas-reliefs interpreted by Flaxman and other artists. He invented new bodies to suit the new style of decoration. Jasper ware was inspired by Graeco-Roman glass, such as the Portland Vase had revealed; black basalt or Egyptian black carries its own explanation; the marbled glazes imitate agate and porphyry; and the red and black wares closely followed the old Etruscan vases. The classics were supreme and China was forgotten.

"Whether we approve or not of the pseudo-classic art of the late XVIIIth century, Wedgwood believed in it implicitly, and he spared no pains to give his own classic wares a perfection of finish. The other English potters eagerly followed him, and for a time their energies were bent on rivaling Wedgwood's novelties. But the style of these things was artificial, and in less earnest hands than Wedgwood's and it was soon degraded. Early in the XIXth century the inevitable reaction took place, and there was a revival of the rococo and the Oriental: but the firm of Wedgwood has remained faithful to the traditions of Josiah, and the jasper and black basalt wares are made in their old classical forms to this day.

"The collection in the Wedgwood room of the Lady Lever Art Gallery is splendidly representative of Wedgwood at its best. In the adjoining

rooms is Chinese porcelain of scarcely less high quality. The two are among the chief attractions of the Galleries,

common, both being hard, fine-grained, and, in varying degrees, translucent. The white jasper ware is very like



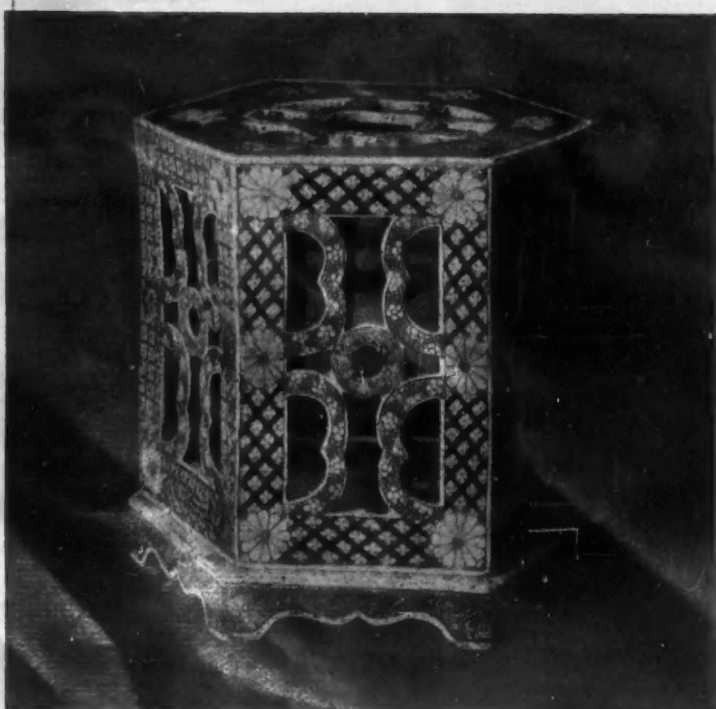
WEDGWOOD BLUE JASPER VASE

and their juxtaposition invites comparison. Basically the jasper ware and Chinese porcelain have much in

biscuit (i. e. unglazed) porcelain to the eye. It was, however (in Josiah Wedgwood's time, at any rate), al-

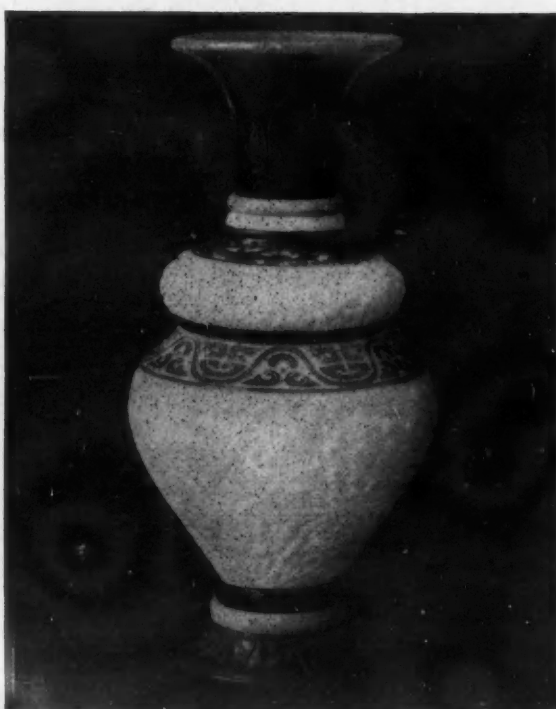
ways biscuit and devoid of glaze; and it was not usually white, but more often colored, either on the surface or throughout the mass, with a stain which penetrates the body of the ware. Chinese porcelain, on the other hand, is almost always glazed, and its colors are applied in glazes or in glassy enamels. It is here that the wide divergence begins. In effect Wedgwood is quiet, restrained, formal and somewhat cold: Chinese porcelain is gay, radiant, free and sparkling, a feast of color in daring combinations. In design the contrast is still more marked. Wedgwood, both in form and ornament, is trim, neat, and soberly beautiful, though at times a trifle academic. Chinese porcelain is more lively and fantastic, sometimes grotesque, a miracle of grace and beauty.

"To the Western eye many of the Chinese designs may appear excessively whimsical; but full allowance must be made for racial differences; and there are many more, particularly those with happy renderings of flowers and trees, which appeal equally to East and West. Their simple beauty is unsurpassable. Wedgwood has nothing to offer in comparison with these. It is indeed unlucky for the Wedgwood collection that it has to bear the brunt of this abrupt contrast between East and West. What European blue could hope to live beside the Chinese powder-blue? And yet we pass in a stride from the blue jasper to an unusually fine selection of powder-blue in the next room. And similarly Wedgwood's black wares must stand comparison with the mirror-black with its soft warm lustre, and the famille noire vases with their exquisite 'prunus' design set in a ground of rich green-black enamel. "Wedgwood has many merits, elegant as it is in form and perfect in finish, *terres atque rotundus*; but Chinese enameled porcelain, with its simple satisfying shapes which seem to flow naturally from the wheel of the Chinese potter, its quaint and beautiful designs, and its riot of joyous colors, is not a thing to be lightly challenged by a ceramic production of the West."



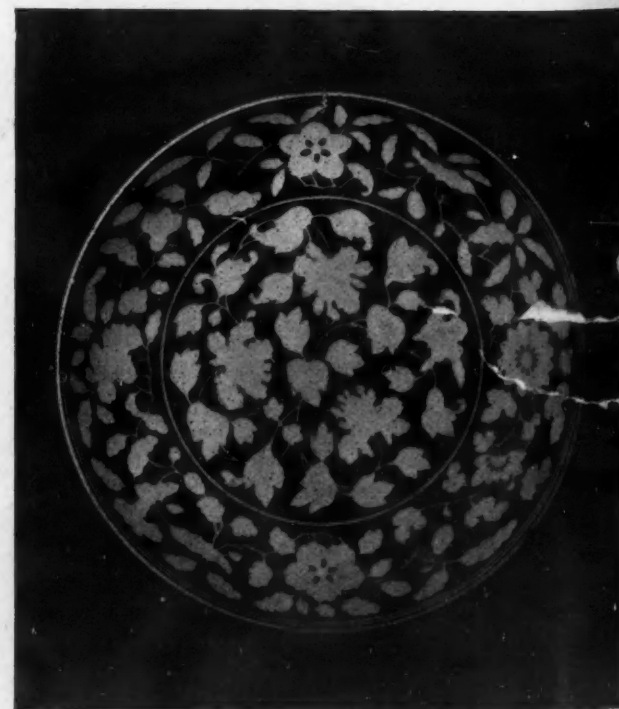
LANTERN, PORCELAIN ON BISCUIT

K'ANG HSI



GLASS VASE

CH'EN LUNG PERIOD



YUNG CHENG DISH